

However you pronounce our name, we're the bank to talk to.

As we've grown from Israel's major bank into one of the world's leading banks, more and more businessmen are learning to pronounce our name.

They've discovered what Bank Hapoalim's full range of banking services can do for their corporate financing, trade flow and international transactions. They've learned how \$22.3 billion in assets can support their growth plans. And they're finding,

in 360 banking offices in 14 countries worldwide, specialists they can really talk to.

Over 60 years experience is integrated into our customized approach to banking.

That's why we're the bank that grants more loans than any other bank in Israel. And why we're among the world's top 50 banks in profitability.

And that's something to talk about.



Bank Hapoalim^B The bank to talk to.

Head Office: 50 Rothschild Blvd., 65124 Tel Aviv, Israel. Tel: (03) 628111

In Canada: Bank Hapoalim (Canada) 11 First Canadian Place, 63rd floor, Toronto, Ontario M5X 1A9. Tel: (416) 367-1710

Bank Hapoalim B.M. Canadian Representative Offices: 1 First Canadian Place, Suite 2575, Toronto, Ontario M5X 1A9. Tel: (416) 362-1441
1550 de Maisonneuve Blvd. West, Suite 1030, Montreal, Quebec H3G 1N2. Tel: (514) 935-1128

Also in: New York • Los Angeles • Chicago • Philadelphia • Boston • Miami • London • Manchester • Paris • Zurich • Luxembourg • Buenos Aires • São Paulo • Caracas • Mexico City • Montevideo • Punta del Este • Panama City • Cayman Islands

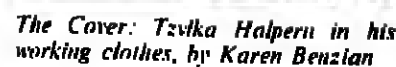
Ornel | Kamon | Shafir | Natan

THE JERUSALEM
POST
MAGAZINE

Friday, July 8, 1983



העיתון הירוק




	Page
Daniel Gavron learns about a new peace movement	3
David Twersky meets U.S. Sealist Michael Harrington	5
Carol Cook takes a preview peep at the Tel Aviv mayoralty race	6
D'vora Ben Shaul sees the serious side of clowning	8
Haim Shapiro reports an ecclesiastical dispute	9

	Page
Yusef Geell visits Australia and New Zealand Jewry	11
The Bonk Pages	12
In the Poster Pullout:	
Cinema by Dan Fainaru	D
Theatre by Uri Rapp	E
Matters of Taste by Matthew Nesvick	F

Chess by Elinhu Shahuf	G
Rnille-TV Week	H
Music and Musicians by Yehanan Boehm J	
Dance by Dnra Sewden	K
Telereview/Rock, Etc.	L
Between Acts by Joan Bersten	M
The Art Pages	N

**SEE
THE
WONDERFUL
SELECTION**






PHILIPS

Prizes

Draw for purchasers of
PHILIPS appliances.

Prizes:

- Flight ticket to Rhodes, incl.
week's accommodation,
hang glider;
- 10 transistor radios,
- 20 irons,
- 2 tv games.



PHILIPS

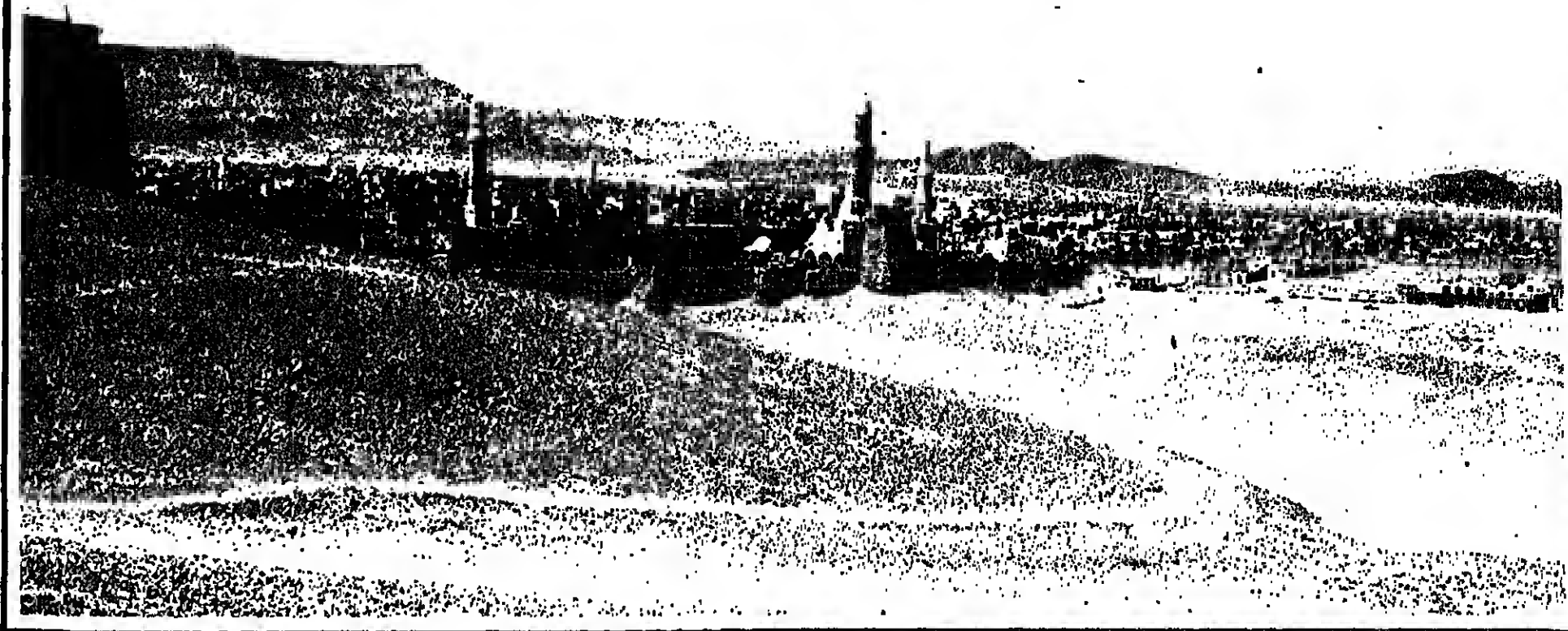
Surprising Prices

Video only **IS 66,260** (cash)
incl. subscription for 50 cassettes
Clock radio only **IS 4,175** (cash)
Toaster only **IS 1,840** (cash)

Don't Miss This Sale!

HAMASHBIR LAZARCHAN

Primitive...violent...Arab haters. The Post's DANIEL GAVRON meets three Israelis who have launched a campaign to promote Middle East peace and to destroy the negative image of Israel's oriental community.



EAST FOR PEACE aspires to be much more than a Sephardi version of Peace Now. The movement, barely one month old, has on its agenda nothing less than a total revolution in Israeli society.

"The Zionist pioneers from Eastern Europe had no knowledge of either the Arab-Moslem world or the oriental Jewish world; but these two worlds have been in contact with each other for centuries," says Dr. Shleomo Elbuz, lecturer in comparative literature at the Hebrew University.

"Our starting point is that we here in Israel are part of the eastern world," declares poetess Shelley Elkayam.

Elbaz, 62, born in Marrakesh, Morocco; and Elkayam, 27, seventh-generation sabra, are two of the founder-members of East for Peace, a movement that has emerged from the country's oriental communities.

Elbaz is a rangy, relaxed figure with casual clothes, rope sandals and tousled white hair. Elkayam is a very sabra: articulate, outspoken, impatient with anything she regards as nonsense. I talked to them, and two other founders of EP, in Elkayam's Jerusalem apartment.

The movement's aims, set out in its founding proclamation are:

- To encourage the peace process in the Middle East;
- To combat allegations that oriental Israelis are extremist, violent and hostile to peace;
- To further the political consciousness of the oriental masses, who have been subject to political manipulation, and to support their struggle for the realization of their true social and cultural rights.

ALTHOUGH peace is the central aim of EP, its basic drive comes

from an awakening of what are usually called *Edot Hamizrach* (the communities of the east). One of the first priorities is to get rid of this *luhel*.

"An *eda* is a small, quaint group with a folklore," suggests Elkayam. "But the majority of Israelis, including those born in Israel, are *mizrachim*, orientals. How can the majority of the population be an *eda*?"

The European Jews laid claim to a "culture," or a "way of life," she noted, whereas the oriental Jews had been saddled with a "mentality." This was not a mere play on words, she insisted, but an indication of the way the European Jews looked down on their oriental compatriots.

"We intend to break the stereotype," says Elbaz. "We are depicted as primitive, violent, haters of Arabs and opponents of peace. Even the Peace Now people, whom we regard as our allies, say that the *Edot Hamizrah* are a barrier to peace. Nothing could be further from the truth."

Journalist Jules Daniel, 44, also Moroccan-born, believes that the oriental Jews were forced into a hawkish political line out of a sense of inferiority. The Europeans had looked on them as "half-Arabs," so their reaction had been to take up extreme anti-Arab positions to prove how "Zionist" they were.

This, however, was utterly alien to the oriental Jewish tradition, he asserts. He was confident that, with the growth of a new pride in their oriental identity, this attitude would be jettisoned. "A majority of us favour peace and compromise," he says, noting that at one time there had been talk of the oriental Jew being a "bridge" to the Arab world. "We can be that bridge," he says.

He points out that there had always been oriental Jews who tried to forge links with the Arab world, citing a Paris-based group of North African Jews called Identity and Dialogue.

The "identity" concerned their identity as Jews, he explains, the "dialogue" was with the Arabs.

Writer Ami Bougainin, 32, who immigrated to Israel 14 years ago, also comes from Morocco. He teaches and writes on philosophical subjects and has already published two books in Paris. He is lean and intense, with horn-rimmed glasses, and looks a little like a youthful Butros Ghali. He points out that, whereas in France North African Jews had reached intellectual prominence, their compatriots in Israel had not succeeded in making their voice heard. Jacques Attali, born in Algiers, was one of France's leading economists, he noted, and Albert Memmi, born in Tunis, was a world-renowned sociologist.

When I put it to him that EP was a group of intellectuals, divorced from the masses in the neighbourhoods and development towns, he reacts scathingly.

"So what?" he demands. "All these years we were 'primitives.' We did not have any intellectuals — our intellectuals all went to France and Canada. Now when we start to assert our identity, we are given the 'intellectual' label."

"Of course the founding group are intellectuals," interrupts Elbaz gently. "We are the ones who analyse the situation and draw conclusions, who take the lead. That is natural. But we already have neighbourhood activists with us and we will draw in the masses."

Shelley Elkayam notes that there has already been a terrific response

In E.P. from the neighbourhoods. When members of the board of governors of the Jewish Agency asked neighbourhood activists to give them a presentation of their problems, they were referred to E.P.

"They accept us as their representatives because we are part of them," she maintains. "We don't patronize them or tell them what to say. We discuss with them as equals and listen." Peace Now has the best intentions, she adds, but their contact with the neighbourhood leaders has not succeeded because "they lack sensitivity."

CONCEDING that there is a genuine awakening in the neighbourhoods and development towns, I nevertheless challenge the commitment to peace and moderation, noting the immense popularity of Prime Minister Menachem Begin among the oriental Jews.

Daniel explains that Begin is perceived as a "warm, authentic traditional Jew." He is a "fatherly figure" who replaces the traditional strong father who was "lost when most of us were integrated into Israeli society." Begin is also a representative outsider, an anti-establishment figure. When Begin slams the Labour Party, the Histadrut or the kibbutzim, he is "taking revenge" on behalf of the underprivileged, Daniel says.

Bogumim disagrees. "No one has ever complained when the orientals voted for Ben-Gurion," he notes. "Why is everyone jumping on us for supporting Begin? He has been prime minister only for six years. We've been here much longer than that." The oriental Jews, he contends, have little preparation for democracy. Their natural tendency is to vote for the man in charge.

However, support for Begin does

not mean support for Jabotinsky, he says, and the Likud should take note of that. "I am sure I have read more Jabotinsky than most cabinet members," he smiles. "But he is irrelevant to me. What do I care about the clash between Labour-Zionism and Revisionism?"

Zionism was a largely East European creation, notes Elbnz, but now Israel is moving into a new phase.

"The Europeans are undergoing a crisis," he says. "Their dreams are shattered, they are tired. We never had the dream, so our batteries are still charged-up. They have never been used."

An entirely new approach is needed, stressed Jules Daniel, which would abandon outdated concepts. Ideas such as "left" and "right" are as irrelevant today as the terms "secular" and "religious."

"WE NEVER had such nonsense in Morocco," agrees Bouganima. "Some Jews were more observant than others, more learned in Torah studies, but we did not have this divisiveness, this fanaticism. The rabbis don't own Judaism. Our Judaism is a religion of the people. We don't think it should be taken over by anyone — either with a skullcap or without."

Ortodox Judaism is far more tolerant," asserts Elbaz. One never hears of oriental Jews throwing stones at Sabbath violators. And Daniel adds that Gush Emunim is an entirely European phenomenon which has taken the concept of European nationalism and planted it in Judaism. This sort of nationalism, he says, is foreign to oriental Judaism.

יריד חוצות היוצר ירושלים ARTS & CRAFTS FAIR JERUSALEM

5-16.7.83

Opposite David's Tower

7.00 — 11.00 p.m.

Cultural
and musical events

every evening

at 8.30 p.m.

Saturday, July 9
Sunday, July 10

— Matti Caspi
— The Israel Quartet
Yigal Tuneh, Raphael Marcus,
Ze'ev Stainberg, Yeacov Manza
Programme: works by Haydn,
Steinberg, Brahms

Monday, July 11 — The Capital Brass Quintet
Tuesday, July 12 — Mike Buratyn and his Band
Wednesday, July 13 — Israel Flute Quartet
Thursday, July 14 — Tel Aviv Solists
Saturday, July 16 — Shalom 83 Group — Songs and
Dance

Entrance: IS 100

Children, soldiers and the police — IS 50

Ministry
of Tourism

Jerusalem
Municipality

Best Jerusalem
Development
Co. Ltd.

ZOHAR RENT A CAR



FOR SERVICE
AND SATISFACTION

*BEN GURION AIRPORT
Free pick-up and delivery

*JERUSALEM
178 Jaffa Rd 02 243302
18 King David St 02 234405
*TEL AVIV
140 Hayarkon St 03 233179
03 247242
6 Bograshov St 03 663559
03 661031
*Bnei Brak
102 Hatzr Akva 03 797215
*TEL AVIV
1 Ussishkin St 03 702023
*HAIFA
53 Hamingum St 04 532245
*TIBERIAS
1 Eilat St 067 21592



Shlomo Elbaz (above) Shelley Elkayam... 'We will draw in the masses.'



"I am against Gush Emunim and its settlement policy for two reasons," he declares. "Both because it will lead to the uprooting of the Palestinians and because it diverts resources that are needed for social development here in Israel."

One of the movement's principles is *Ahava Yisrael* (love of Israel or love of the Jewish people), explains Ami Bouganin. This means creating a just society in Israel; but it must also be just for the Arabs — the Israeli Arabs and the West Bankers. There had been a school of thought that the oriental Jews should concentrate on social issues and leave foreign policy and security matters aside, he notes. But EP has concluded that the issues are inseparable and that "all the flags must be raised together."

The state is not an end in itself, says Elbaz. The state is a means to an end, a means for the creation of a just society and the fulfillment of Zionism. When Defence Minister Moshe Arens spoke recently to the Jewish Agency, he listed the Merkava tank and the Lavie fighter as Israeli achievements. Elbaz sensed a disappointment among the delegates.

"Is this the limit of Israeli creativity?" he asks. Surely there are fields of achievement other than the military which should be stressed. Elbaz pleads for the abolition of the "Israeli" pressure-cooker. The country should be allowed to relax and develop all its cultural trends.

ELKAYAM rails against all the political parties, which she says are not interested in the ordinary people. Had any of the parties shown appropriate concern over the doctors' strike? she asks. One party

have been founded outside the political framework. "We want to provoke a ferment," he says. "We see our task as ideological, spiritual and educational. The oriental Jews have been intoxicated and we want to de-intoxicate ourselves."

Elkayam, a former kibbutz member and member of the *Shalom* circle, points out that the kibbutzim represent only 3 per cent of the population. The new centres, she maintains, are the former peripheries. Be'er Yaacov was once a *ma'abara* (transit camp); but today it is the home of Shlomo Bar, head of the *Hahretz-Hatvita* musical group, which produces "authentic, oriental Israeli music." Bar is a leading member of EP. Jerusalem's Musrara neighbourhood has produced two MKs and is a centre of social ferment. Beit She'an is the home of David Levy and therefore an important political centre. The country is changing, she says.

EAST FOR PEACE is still getting itself together. "We can't cure the mistakes of 35 years in one month," smiles Elbaz. The first step is to consolidate the university-based leadership, but simultaneously a comprehensive programme of parlor meetings in the deprived neighbourhoods and development towns is being organized. There have been requests to set up branches from Ma'alot in the north to Eilat in the south. The current nine-member executive of EP is made up of members from Jerusalem, Tel Aviv, Haifa and Beersheva.

The movement plans to hold regional conferences, leading up to a national congress in Jerusalem in the autumn. There they will reformulate their principles and elect a new executive. Contact with Israeli Arabs and West Bankers is also high on their list of priorities. They are in touch with the *Praxis*-based Identity and Dialogue, and one of their members, Shaul Tzadaka, a *Davar* journalist of Iraqi origin, has held a useful meeting with Egyptian Minister of State for Foreign Affairs Burok Ghali. In due course, they aim to hold an international peace conference to be attended by Israelis and Arabs.

Each new member of EP gives a small donation to the movement and this has financed their activities to date. They have hundreds of members — maybe thousands — but they say everything is developing too quickly for them to keep track. There is no ethnic barrier to joining EP and there are already members with names like Schwartz, Carmel and Rosenherg.

"You must get it into your head that this is something new," insists Elkayam. "*Kulanu mizrahim* — we are all orientals."

There was something optimistic about the east, she says, because the sun rises there. "Israel has been facing the west too long. It is time for a change of direction."

HOW SIGNIFICANT is East for Peace? A colleague points out to me that the late Eli Eliahar, a leading Sephardi figure in Jerusalem, used to say the same things about peace and about the oriental Jews being able to make contact with the Arabs. But Eliahar was a representative of the small Sephardi aristocracy, while EP represents the mass immigration of the 1950s, the "second Israel," which is at last starting to find its voice.

Only time will show whether we are seeing the emergence of just another marginal protest group, or a dynamic movement which will turn this country on its head.

IN 1962 a young member of the tiny (and now defunct) Socialist Party in the U.S. published *The Other America*, an eye-opening description of poverty in the midst of plenty. A long review in *The New Yorker* came to the attention of President John F. Kennedy, who inquired of aides if there was "anything to it." They assured him there was.

Six years later, in response to a call to write the manifesto for the Poor People's Campaign from Dr. Martin Luther King, the young Socialist wandered out loud whether the time had not passed when a white could take the lead in anything to do with blacks. King replied, "Why, Michael, we didn't even know we were poor until you told us."

Recently Michael Harrington, now chairman of the Democratic Socialists of America (DSA), visited Israel for the first time, as a guest of the Labour Party and of Mapam. If anyone embodies the rigorously critical but absolute friend of Israel, it is he. As he registered in a hotel in Jerusalem, a woman behind the counter said: "When I saw 'Professor Harrington' I wondered if it was you. Have a good stay. Give us good advice."

Harrington was born 55 years ago in St. Louis, the son of a religious, middle-class Irish Catholic family. After a year at Yale Law School he moved to New York, and, frustrated in his desire to become a poet, gravitated to radicalism. He joined Dorothy Day's Catholic Worker movement, which was strict in religion, pacifist, and anarchist. His first speech at the Worker was based on a reading of Martin Buber's *Paths in Utopia*, which called the kibbutz "the experiment which did not fail," rejecting both the state bureaucracy of the Soviet Union and the capitalism of the West.

Within a few years he was out of the church and into the remnants of the anti-Stalinist left in New York, where he formed a lifelong friendship with Irving Howe. Following a series of splits and mergers, the faction Harrington belonged to joined the Socialist Party of Norman Thomas.

The 1960s came and went, and with them more splits and mergers. Harrington's new organization, DSA, is one of the reborn survivors of those years, though he quickly points out that over half the membership is new. They are committed to working within the Democratic Party because that's "where the people we want to build alliances with are."

HARRINGTON considers himself "an old Israel hand," though he had never been here before. In the talks leading up to the formation of the DSA, the Middle East was the major bone of contention. But the majority around Harrington succeeded in committing the group to supporting "such military aid to Israel as ensures its survival." This is quite astonishing if one recalls the shrill anti-Israel hysterics of the New Left. "Israel was the toughest issue. We insisted on the U.S. military support for Israel."

Last summer, they developed their position further: because they did not believe that the war in Lebanon was essential to the country's survival, they advocated an arms embargo until Israel withdrew its forces.

"Our response to the invasion was in a context. We had been progressively disturbed by the settlements on the West Bank precisely because we believe they threaten the character of Israel as a Jewish state. We feel that the annexation



Sophisticated beginner

DAVID TWERSKY meets U.S. socialist leader Michael Harrington, who was struck by the vitality of socialist ideas he met on his first visit to Israel.

of the territories would corrupt all the ideals of Israel and not only the socialist ones... We had long advocated negotiations, but insisted that the Palestinians would have to recognize Israel's right to exist and to do so in so many words. So when the invasion began, despite our feeling that a case could be made for the initial action, because a country does have the right to be free of harassment and of the constant

threat of harassment, even at the beginning when some decent people in Israel did make a case for the initial steps, in the context of Begin's record we were deeply suspicious even then...

"But in our resolution last June we specified that no chapter of DSA could participate in any demonstration criticizing Israel if it were not also able to make clear our support for the right of Israel to exist."

Yet well before the Israel of Menachem Begin, Harrington began to debunk the myth of a socialist Utopian Jewish state. "I was always aware that Israel was a complex society." Still, on this first foray into Israel, he was "struck by the frankness and the vitality of socialist ideas I've encountered. I've met no dreamers who expect to see some Hollywood spectacle with people emerging from the fields to dance a horn. But I have found people seriously thinking about this society in socialist terms." He was very taken with the "dovishness" of Labour Party leaders and others he met who understand the dangers to Israel inherent in the government's West Bank policies.

HARRINGTON was given the Labour tour for very sophisticated beginners. He went to co-ops, Histadrut factories, kibbutzim, an Israeli Arab village. He met with Gush Emunim settlers, West Bank mayors, Labour and Mapam leaders, and with faculty at the Hebrew University in Jerusalem. A meeting with the Likud's Eliahu Ben-Elissar was cancelled at the last minute.

He laughed about being treated like the head of a foreign socialist party, always aware of the dimensions of his U.S. activities (the DSA has only 8,000 members). Still, that's how many treated him, though with intellectual, rather than political, deference.

He was especially impressed with his access to a wide range of opinions. Despite my assertion that we had met with the left wing of Gush Emunim, he remained impressed that they did not live up to his preconceived image of Khomeinist fanaticism. "They are wrong," he said, but it is possible, even worthwhile, to talk with them.

ELSEWHERE on the West Bank he met with el-Birch's deposed mayor Ibrahim Tuwli, who took a pro-PLO, but surprisingly pro-peace, line. He also met with Beit Jalla's Mayor Ajur, who follows a pro-Jordanian, more pragmatic line. Harrington's questioning always sought a minimum common ground necessary for negotiations. He was by no means carried away with the radicalism of the one mayor nor suspicious of the pragmatism of the other.

He was impressed with the depth of sentiment against the war in Lebanon, and was very pleased with the Labour Party's two-stage withdrawal plan. He was quite sceptical of, though emotionally sympathetic to, those friends in Mopan who were counselling an end to their alignment with the Labour Party.

In a meeting with Israeli Arabs and later with a Labour Party leader, he was struck by the reference to "respect" as essential in dealing with the Arabs, and to its absence from contemporary Israeli policy-making. He was not taken with the extreme dovish view that Israel must return to the 1967 borders, but expressed his desire to see an Israel in peace and secure. He also supports a solution which will meet the legitimate needs of the Palestinians.

HARRINGTON is married to a Jew and claims that one of his two sons has "a Jewish identity." He uses Yiddish terms freely, like *heinitsh*, and one night over beer lured me into a conversation on intermarriage, a subject on which he is more conservative than I. He autographed one of his books thus:

"The first autobiography of a Jew from Irish grandparents." When one of his Arab interlocutors began to go on about Jewish control in the U.S., Harrington put him right.

We visited Yad Vashem, the Old City, and churches which brought out the village atheist in him. After attending a Knesset session he expressed disappointment that the debate was insufficiently "Jewish" — there wasn't enough heckling. I assured him that in this regard we are indeed the Jewish state.

Michael Harrington's socialist message needs to be heard here as much as we want him to present Israel's case to the American liberal/left.

ALL GOVERNMENTS in the late 20th century wind up intervening in the economy and determining economic outcomes, rather than allowing markets, if they exist anywhere, to do so, he says. "Therefore, I believe that the collectivization of every economy on earth is an inevitability. It will happen in different ways in different countries, and at different speeds. But the politicization of the economy is a fact and, if the world is not blown up, the 21st century will be a collectivist century."

"The only question worth fighting about is what is the character of that collectivism? It has a great potential for an Orwellian or Stalinist anti-freedom crushing of the human spirit. It may also provide a framework which could be liberating, as in using technological advance to vastly increase creative free time. But that will not just happen."

"It is therefore very important to have a vision writ large of something which will not happen in my lifetime, and may not happen in anybody's. But even if it doesn't happen, it is still important to have the vision, for some approximation of it may take place way down the road: to use these emerging collective structures for a real liberation of humanity from the limitations of the class society. As John Maynard Keynes, who was no socialist, once said, there could come a point when we are rid of the economic problem and people could get to the important things of the heart and the mind."

"Irving Howe once said in this regard that it is important in knowing what to do about the near, to have a rather large vision of the far."

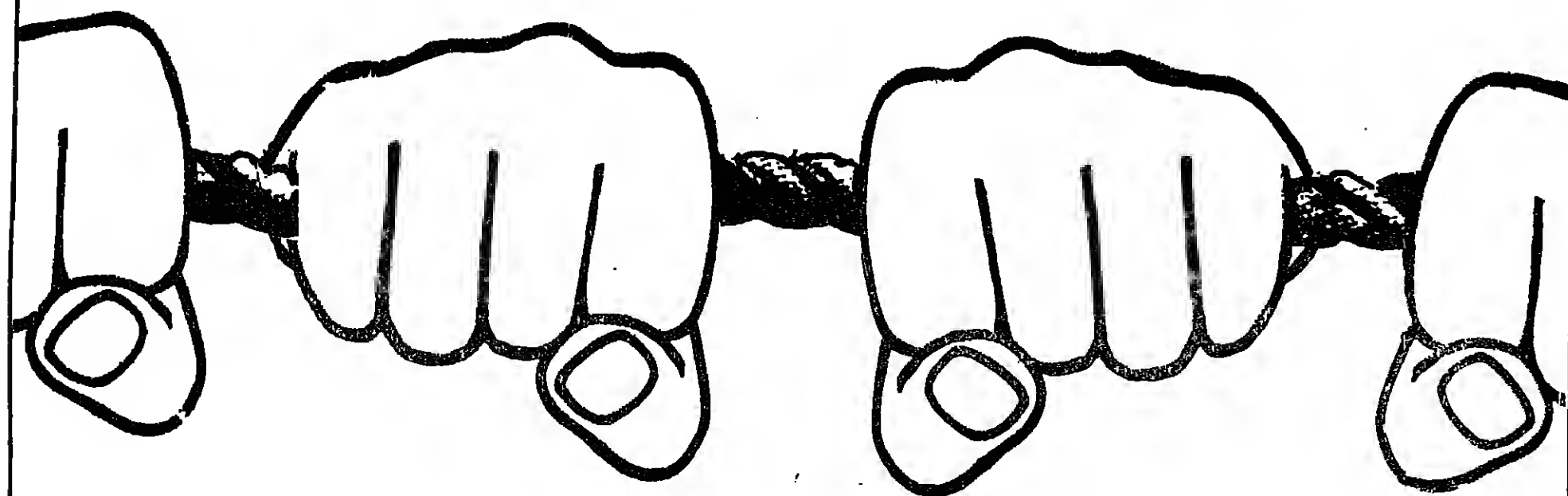
"A socialist takes that vision of the far and tries to approximate in the near to the extent possible. That makes us different from liberals. We have a sense of structures, of long-range trends beneath the incremental change."

"The socialist movement worldwide is in great crisis. Irving Howe once said that the socialist movement lost its innocence in August 1914, when the 19th-century socialist movement betrayed its highest principles; he wondered whether history ever lets you get your innocence back."

AT THE SOCIALIST International Congress in Portugal this year, the powerful leaders of European parties asked Michael Harrington to author the major resolution. "They're so busy managing the crisis, they had to turn to an American to think about it," he mused. In Israel, where we have an articulate and almost over-developed facility for foreign policy and defence issues, our ability to speak about social and economic policies with wisdom and vision appears to have atrophied. It is high time we recovered it.

Tel Aviv tug-of-war

The Post's CAROL COOK talks to the two main contenders for the mayoralty of Israel's largest city.



WITH THE LOCAL elections less than four months away, the Tel Aviv opinion polls are forecasting an overwhelming victory for the Rabinovitch Liberal mayor over his comparatively unknown Alignment opponent.

Not that Shlomo Lahat expects a walkover — even if he finally decides to run again — for he feels that the Likud "is in decline among the people."

But whatever his difficulties, he certainly does not have to cope with Dov Ben-Meir's major problem, which, in Ben-Meir's own words, is letting people know "not just what I stand for, but who I am."

"Chich" was in a good humour one day last month, as he listened to a stinging denunciation of himself and his administration by Arie Zucker, chairman of the municipal control committee.

Zucker and the rest of the opposition on the city council were trying for a vote of no-confidence in Lahat over the State Comptroller's report, which had called City Hall to task on a number of counts — including lax enforcement of fire regulations and an unauthorized road Lahat built near his home in Afeka.

Although he banged his gavel repeatedly to still the numerous noisy interruptions from coalition supporters, Lahat showed little interest in the debate. Maybe his mind was on his meeting later that same day with the local branch of Herut.

At that meeting, he demanded veto power over the next city council list, threatening to withdraw his candidacy for re-election if he didn't get it.

It's still good theatre, even if it is a replay from the elections of five years ago, when he threatened to run independently if he were not given the power to veto the council list. Some think Lahat may get the people he wants; most think he won't; either way, he gets headlines.

Lahat is the type of person voters feel strongly about, and that's the way he wants it.

The mayor was never considered a central figure, a boss, before. I changed that," he says.

"As long as Shlomo Lahat is mayor of Tel Aviv, there is an address here — a personal responsibility. Some want to hang the mayor, others admire him; but they don't ignore him."

IT'S GOOD politics for someone relatively new to the game. Lahat came to City Hall after 26 years in the Israel Defence Forces. Born in Berlin in 1927, he was brought to this country in 1933. The family settled in Rehovot, where Lahat acquired his early schooling and his nickname, Chich.

"I was the captain of a tug-of-war team in the neighbourhood," he recalls, "and the janitor in the building would encourage us by urging in Yiddish, 'Tsi, tsi — Pull, pull.' From that came Chich, and it stuck."

He went to the Gordon High School in Tel Aviv, and after graduating in 1946 joined the Hagana. He made the army a career until 1972, rising to the rank of major-general.

Lahat and his wife Ziva, who is head of the social sciences library at Tel Aviv University, were married in 1955. They have two sons: Dan, a second-year law student, and Avner, who is serving with the stritery in Lebanon. Like many another holder of public office, Lahat admits that his wife influences his decisions, although he won't be specific.

"Ziva is a beautiful, clever and dominating person, I have to admit. She has a great influence on me. She's wise, she's balanced." He doesn't need to ask her advice, he says. "She just tells me."

After retiring from the IDF, Lahat went almost straight into Tel Aviv City Hall in 1973. Standing as a Liberal, he narrowly defeated Labour's Mayor Yehoshua Rabinovitch. He believes he has been a good mayor, and says so frequently. He talks of the improvements in the underprivileged neighbourhoods, better city maintenance, larger education budgets, the new seashore promenade, manpower cuts at the municipality, and better enforce-

ment of by-laws. Indeed, one of his favourite subjects is law and order.

"The police are not under my jurisdiction — to my sorrow," he said, "but all the municipal regulations — concerning pollution, noise, sanitation, licences for business and construction — well, these laws were not being enforced. I changed this whole tendency. A business won't dare to open in Tel Aviv today without a licence. Offices don't dare to violate zoning regulations."

"And the problem is that people don't believe us. It was a tragedy, that the youngster in Kfar Shalem didn't believe that we would destroy his illegal structure, and the builder in Dizengoff didn't believe that we would take down one floor, and Mr. Shifit didn't believe us, and Mrs. Dayan didn't believe that we would take the fence down."

IN ALMOST 10 years in City Hall, there have been disappointments, too. One of the biggest was the fact that more aid has not come Lahat's way from the government.

"I wasn't successful in getting the government to help Tel Aviv as much as it should. It was a political failure," he says. "Tel Aviv being the only city which the Zionist movement established and created, it should have been held by the Israeli government in much higher esteem and much more money should have been allocated to it."

While the development towns received large subsidies for infrastructure, housing and education, Tel Aviv, with its many slums, was on its own. Because of this says Lahat, children from Tel Aviv's underprivileged neighbourhoods grow up "weaker" than their parents, while children from development towns are "stronger — according to any yardstick you use."

WHILE other cities get their infrastructure from the government, Lahat complains, Tel Aviv has to pay for every tile and every inch of air. He is hoping to remedy this situation by drafting council

members with more clout in Jerusalem.

"I want to have people with more influence," he says. Then he recalled how his predecessor, Rabinovitch, and other members of the powerful Gush within Labour in the early '60s, were able to flout Ben-Gurion's wishes and push through development plans for North Tel Aviv.

"And that was when Ben-Gurion was in his prime, when he said we must develop and settle people only in the Negev and Galilee." The analogy with the Begin government's priorities in the territories is clear. But Lahat seems to have no contingency plan. If he doesn't get the influential people he wants on the council, he says he simply won't run.

If he does, and wins, he says his priorities will be developing Tel Aviv's centre, Jaffa and the underprivileged neighbourhoods; solving the traffic problem; and reorganizing what he calls "a bad and inefficient" engineering department.

Despite what the opinion polls say, Lahat admits that his re-election is by no means a foregone conclusion.

"The poor economic situation, a fall in the stock market, may influence people to change their votes," he says. "I have a sense that the Likud is in decline among the people. And I know that I'm going to suffer from that."

MEANWHILE, Dov Ben-Meir is hoping that the magic that proved in Jimmy Carter's case that you don't have to be well known to win an election may work for him on October 25.

"After all," the Alignment candidate points out, "when I was nominated in March, they were saying I had a one per cent chance of beating Lahat. A recent poll gave me 17 per cent. Not bad. But I have a lot of work to do to let people know not just what I stand for, but who I am."

Ben-Meir was born in Poland in 1927, was brought to Palestine at the age of eight, and grew up in Tel

Aviv. He studied at the agricultural high school in Pardes Hanna, served for a year in the Hagana, and then went to Kibbutz Kfar Giladi with a *garin* that was preparing to found a new settlement. He helped establish Kibbutz Maayan Baruch in the Hula Valley in 1947 and stayed there until 1953, when he went to Jerusalem to resume his studies. After working for a time at a school for the blind, he entered the Hebrew University to study economics and political science. He worked for eight years in the government information centre, and was director of the national campaign against cancer.

By the time he left Jerusalem for Tel Aviv in 1970, he was married to Lili Hendel and had two daughters, Rachel and Tali. In that year, he was appointed secretary of the Tel Aviv branch of the Labour Party, a post he held until 1976. During part of this period, he worked with Rabinovitch planning the development of the city.

In 1976 Ben-Meir moved to the Histadrut, as secretary of the Tel Aviv Labour Council, the post he still holds. He was elected to the Knesset in 1981.

IN ADDITION to two school textbooks and a handbook on the Histadrut, Ben-Meir wrote *The Crisis in Israeli Society*.

Published in 1973, this grew out of an earlier attempt to write a novel, whose opening scenes describe a massive invasion of Israel by Arab armies and the destruction of the state. Ben-Meir says friends discouraged him from continuing the novel. "Don't write such a book," they told me. "It's unpatriotic." So instead I wrote *Crisis*, which foresaw some of the problems we're facing today — including the social divisions and the growing strength of the military."

He still plans to write a novel; but these days Ben-Meir's main leisure-time pursuit is reading, and his favourite book is the *Tel Aviv Statistical Yearbook*, published by City Hall's Centre for Economic and Social Research. Its data shows a shrinking population, with young

families continuing to flee to the suburbs; a sharp decrease in building starts; a decline in the number of retail businesses operating in the city; and a drop in real family income.

"Lahat buys the voters with cosmetics, instead of trying to solve the real problems of the city," Ben-Meir charges. "There hasn't been any real development here in the past 10 years — only some pavements, a few small gardens, sidewalks. What happened to the central bus station? Young couples are leaving the city because they can't find housing. What about the Ayulon highway? They said there was no money for the project. But they could have raised funds by selling office space above the highway — the plans were there. There were plans for underground parking beneath Kikar Malchei Israel. Why weren't they used? The central bus station could have been a gold mine if it had been sold to private investors."

"Lahat blames the government for not building housing. But the government always has other priorities. Rabinovitch encouraged the construction of flats for young couples by giving builders a larger density percentage so that they would put up bigger developments. Rabinovitch pushed for *Tochnit Laned* in North Tel Aviv over the objections of Ben-Gurion, who wanted the money for the Negev. The mayor is in command, he can't just blame the government."

IT SEEMS ironic to hear Ben-Meir, with his kibbutz background, his years in the Labour Party and the Histadrut, extol the virtues of private investment, while Lahat wants to rely on aid from the Treasury. Ben-Meir presses the point again and again.

"Tel Aviv is on the way to bankruptcy," he says. "Lahat is doing to Tel Aviv what John Lindsay did to New York. There is a deficit of \$5 billion in the budget this year, and Lahat assumes the government will make it up. What if they don't?"

"There are more than 20 municipal companies. Why don't they operate on a commercial basis and go public in order to mobilize funds? That way, the city could lessen its dependence on the government budget."

The city must also find a way to attract higher-income families and businesses, in order to generate more tax revenue, Ben-Meir believes. At present, its more affluent citizens are leaving.

"Who will pay taxes in Tel Aviv if the only people left here are the pensioners and the welfare cases?" he asks.

HE HAS a scheme for building 6,000 new penthouse flats on top of existing downtown buildings. He believes young couples would return to the city if they could find reasonably priced housing with schools and kindergartens nearby.

With such a vast panorama of problems to tackle and an uphill fight against an incumbent mayor, why did he accept the candidacy? "I was first asked to do it in 1981, and I refused. I only accepted last March. It was a political decision. I believe that whoever wants to change the regime in the country should start with Tel Aviv. Tel Aviv is the symbol of the recklessness of the Likud. No responsibility, just *la dolce vita*. Airdor gave us colour television sets and Lahat gives us gardens, concerts and pavements, instead of solving the real problems."



THIS WEEK'S EVENTS
THE TEL AVIV MUSEUM
27 SHAUL HAMELECH BLVD. TEL. 257361

July 9 — 14

EXPRESSIONISTS BUCHHEIM COLLECTION

The exhibition was made possible by a grant from the Federal Republic of Germany. The catalogue was published with the generous assistance of Bank Leumi. The exhibition includes 484 works: oils, watercolours, drawings and prints by 32 of the major German expressionists, presenting the artistic stream which originated at the beginning of the twentieth century. Among the artists: Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Max Pechstein, Karl Schmidt-Rottluff, Max Beckmann, Otto Dix, Oskar Kokoschka and others.

GALLERY TALKS IN ENGLISH AT THE EXHIBITION "EXPRESSIONISTS — BUCHHEIM COLLECTION": Sundays, Tuesdays, Thursdays — at 10.00 a.m. Mondays, Wednesdays — at 2.30 p.m.

LECTURE (In Hebrew)

German Expressionism and Its Sources in Primitive Art, by Dr. Edna Mayer. Department of the History of Art, Tel Aviv University. In cooperation with the Goshen Institute, Tel Aviv. Thursday, 14.7, at 8.30 p.m.

NEW EXHIBITION (Opening on Tuesday, 12.7)

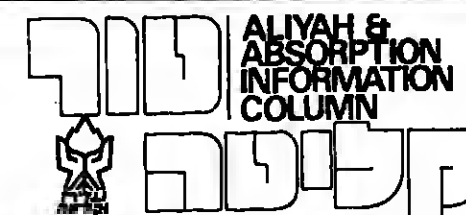
PICASSO — SUITE VOLPARD. A series of one hundred etchings created by Picasso between 1930 and 1937. The etchings were selected by Ambroise Vollard, collector and publisher of the prints. The series includes prints on such themes as the Sculptor's Studio, the Minotaur, and the Battle of Love, as well as three portraits of Vollard. From the collection of the Israel Museum, Jerusalem, gift of Mr. Isidor M. Cohen, New York.

EXHIBITION — EXPOSITION TO THE HOLY LAND, A Graphics Portfolio

COLLECTIONS IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH CENTURY ART. ISRAELI ART: NEW ACQUISITIONS 1982-1983. 11 SCULPTURES AND TRIPTYCH — IGAL TUMARKIN. Donation of the artist to the Tel Aviv Museum.

MUSIC ISRAELI DISCOUNT BANK! THE ISRAELI SINFONETTA, Conductor Mendel Roden. Soloists: Robin Weisel-Caputo, soprano; Mira Zakai, contralto; William Welton, tenor; Yaron Windmuller, baritone. Programme: works by Bach, Beethoven, Brahms. Tuesday, 12.7, at 8.30 p.m.

CINEMA THE WIZARD OF OZ (Japan, 1962, 70 min., in colour, Japanese with Hebrew subtitles). The new animated film from Japan based on the classic children's story. Only at 10.30 a.m.



Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.S. 816, Jerusalem

ARMY INFORMATION EVENING

The AACI is holding a special evening for olim interested in more information regarding military service in Israel. IDF representatives and olim from North America, who have completed their army service, will be on hand to answer questions.

Date: Monday, July 11, 1983 Time: 8.00 p.m. Place: Mo'adon Haolah, 9 Rehov Alkalai, Jerusalem.

Communicated by the Department of Information for Olim of the Ministry of Immigrant Absorption and the World Zionist Organization.



TOUR VA'ALEH W.Z.O. Dept. of Immigration and Absorption and

The Foundation of Mesorati (Conservative) Judaism in Israel

Invites all Overseas Visitors to a free half-day Tour of Jerusalem

to discover the World of Mesorati (Conservative) Judaism in Israel

EVERY WEDNESDAY Registration and further information:

Brenda 02-631303; 02-687404 between 8.30 a.m. and 2.00 p.m. not later than noon on Monday.

Special Screening this Week: SWEET BARBARIAN (Israel, 90 min., in colour, with English subtitles). A musical film documenting the concert tour which swept Brazil by storm, with Gal Costa, Maria Bethania, Caetano Veloso and Jilberio Gil. Tuesday, 12.7, at 11.00 p.m.

Selection of New French Films In cooperation with the Embassy of France BUFFET FROID (France, 1980, 90 min., with English subtitles). Directed by Bertrand Blier. Sunday, 10.7, at 8.00 p.m.

UN ETE MEURTIER (France, 1982, 114 min.). Directed by Jacques Camy. 10.7, at 10.00 p.m.

UNE CHAMBRE EN VILLE (France, 1982, 90 min.) Directed by Jacques Camy. Monday, 11.7, at 8.00 p.m.

UN ETRANGE VOYAGE (France, 1981, 99 min., with English subtitles) Directed by Alain Cavalier. Monday, 11.7, at 10.00 p.m.

ALLONS ENFANTS (France, 1981, 120 min., with English subtitles). Directed by Yves Boisset. Wednesday, 13.7, at 8.00 p.m.

JOSEPH (France, 94 min., in colour, with Hebrew subtitles) Directed by Eric Rohmer. Wednesday, 13.7, at 10.00 p.m.

EXTERIEUR NUIT (France, 1980, 110 min., in colour, with English subtitles). Directed by Jacques Rivet. Thursday, 14.7, at 8.00 p.m.

L'ARGENT (France, 1983, 81 min., in colour) Directed by Claude Besson. Thursday, 14.7, at 10.00 p.m.

Premiere Screenings: VOL (THE WAY) (Turkey, 1982, 111 min., in colour, with Hebrew and English subtitles). The journeys of live prisoners on leave to their families and childhood districts. The bonds of tradition, the patriarchal moral system, and the authorities' oppression (following the military coup) are the main components of the reality which events then outside. The film was photographed and edited according to the script and directions of the exiled film maker, Yilmaz Gunay, during his detention in a Turkish prison, and was awarded the Golden Palm for Best Film and the International Critics' Prize at the 1982 Cannes Festival. Only at 4.30, 7.15, 9.30 p.m.; Saturdays at 7.15, 9.30 p.m.

SPECIAL EVENTS BALLOONS AND AIR — FORMS AND MATERIAL. A sculptural performance and creation with balloons, with Doron Gazi and the Art Instruction Department. For 1st-6th graders. Monday, 11.7, at 11.00 a.m.

MIME GAMES. A special programme for the whole family — masks, circus mime, and more. Presented by the Boker Mime Theatre. Wednesday, 13.7, at 11.00 a.m.

Visiting hours: Sunday-Thursday 10 a.m.-10 p.m. Friday closed. Saturday 10 a.m.-2 p.m., 7-10 p.m.; Box Office: Sunday-Thursday 10 a.m.-10 p.m.; Friday 10 a.m.-1 p.m.; Saturday 7-10 p.m. Helena Rubinstein Art Library: Sunday, Monday, Wednesday 10 a.m.-4 p.m., Tuesday, Thursday 10 a.m.-1 p.m., 4-6 p.m.; Circulating Exhibits (loan): Sunday-Thursday 10 a.m.-1 p.m., Tuesday 10 a.m.-1 p.m., 4-7 p.m.; Graphics Study Room: Monday, Tuesday, Wednesday 10 a.m.-1 p.m.; Sales desk: Sunday-Thursday 10 a.m.-6 p.m., Saturday 7-10 p.m. Information desk and box office Tel.: 251287.

HELENA RUBINSTEIN PAVILION

6 TARSAT ST. TEL. 287196, 299750

For information about special summer activities for children and youth, call 299750 daily between 9.00 a.m. and noon.



Dress up your home — with the best from Nussbaum's

Upholstery, curtains and furnishing fabrics — Nussbaum's has the most exclusive collection of fine fabrics in Israel. Come in and see our huge selection of cottons and synthetics — Nussbaum's great material wealth makes it the one-stop shop.

And while you're here, ask about our direct import service.



Nussbaum Ltd.

3 Laventia St., Tel Aviv.
Tel. 03-621640. Also in Ramat Hasharon:
52 Sokolow, Tel. 03-482070.



ISRAELITISCHES

FOUNDED IN 1901

CH-8034 Zurich/Switzerland, Florastrasse 14

Published in German and French. This independent Swiss paper will keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices. Sample copies and advertising rates available.

WOCHENBLATT REVUE JUIVE



Playing the fool

The Post's D'VORA BEN SHAUL meets a man who appeals to the child in everyone. Karen Benzian took the photographs.



EVERYBODY loves a clown. And that in itself is a strange phenomenon. After all, what's so funny about seeing a person with a ridiculously painted face grimacing at you? Or getting oversized feet mixed up and falling flat on his back?

According to Tzvika Halpern, who practices the antic art, it's because everyone was once a child, and the child persists in the adult. Naughty, audacious and gleeful. Israeli-born Halpern and his German-born wife Imke, who is also a clown, together with a gaggle of budding local jesters that includes their four children, will be appearing throughout the coming week at Jerusalem's Hutsot Hayotzer, as part of the capital's annual Arts and Crafts Fair.

The universal appeal of the clown is as strong today as it ever was, says Halpern.

"The Rolling Stones know their audiences, for instance they used the Hell's Angels instead of regular police to keep order at their rock fests. But when things went wrong and violence erupted in the audiences, they hired a bevy of

clowns to mingle with the audience. To keep things light and ease the tension." This, he says, is what clowns have always done, providing a counterpoint of relief to dangerous acts like trapeze artists and lion tamers.

There's also the matter of slapstick, according to Halpern. The word slapstick derives from medieval court jesters, who were often beaten and slapped "for fun."

Halpern recalls how Charlie Chaplin made use of his clowning of the resentment most people feel towards figures of authority. "He made policemen, top-hatted gentlemen and prim dowagers the butt of his humour. People like to see the embarrassment of authority figures."

Another member of the troupe explains that "people like to see others get what they deserve." He describes a kid driving into the ring on a unicycle. The kid is smug. He's doing something you can't do. Somehow you feel a bit jealous. Then he falls off. You laugh. He tries to get on again. You laugh when he falls, but when he goes on trying, you begin to sympathize...

"He's not so smug, merely human. He tries and tries and you find yourself rooting for him, wanting him to succeed. When he finally makes it you are happy, you applaud."

"All the time you know it's a net, that he's only pretending to fall. But you forget, for a moment, that it's make-believe."

Halpern, who also teaches drama workshops, says there's also another level — a sort of embarrassment.

"The clown is doing the very thing most people live in terror of — he's making a fool of himself in public." He describes how he sometimes stops in the middle of a workshop lecture and starts to clown.

"They sit there dumfounded. They know I'm not such a fool — after all I've just been lecturing to them — but I'm acting like a fool. They don't know what to do. The tension mounts... and then they laugh." It is this tension that makes people burst into gales of almost uncontrollable laughter.

TZVIKA and Imke Halpern work hard at being clowns but Tzvika

says there's a difference. "I studied to be a clown," he says. "I came from the legitimate theatre to the study of mime and to working under circus clowns in Europe."

"With me it's technique, and a performance takes everything I've got. Imke, on the other hand, is a 'natural.' She doesn't need to think about technique or psychology. She operates from her natural instincts and gets more laughs than I do."

Because they realized the natural aspects of clowning, Tzvika and Imke Halpern started to include their four children in their act. "They just came up on the stage, four children from six years down to 20 months, and they do what comes naturally. They're usually funnier than their parents," says Imke.

She herself came to clowning, she says, "by mugging a clown." She was a photographer who was sent in 1975 on an assignment to photograph the "Festival of Fools" in Amsterdam. There she met Tzvika and was converted to clown-dom.

THE HALPERNS work with a number of Jerusalemites who have "clown

fever." Among their performers are teenage still-walkers and a pair of expert unicyclists, the younger one only nine years old. Tzvika walks the tight-rope while playing his flute and cutting capers. Imke performs at stage level, as do their four children.

But what do the children who work with this small circus get from it?

"First of all, a legitimate chance to be the centre of attention," says Tzvika, smiling. "We all want that. Then there's the getting into the habit of working with others, including the audience. Of developing sensitivity to the atmosphere. And, he adds with a laugh, "getting over your fear of making a fool of yourself, because that's what you're there for."

Watching the antics of the circus at a rehearsal last week, it was obvious that the four Halpern children have no inhibitions about playing the fool. Although Tzvika comes off stage exhausted and often depressed, the children love it.

And so do the audiences, as they see themselves, and all mankind, through the eyes of innocence.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

ANNA KURDI — Musical about Kurdish life presented by the Manz Zion Community Theatre. (Jenel Museum, Thursday at 8.30 p.m.)

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Lanamme Hotel, Sunday at 9 p.m., King David Hotel, Sunday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English by Jeremy Hyman, Oded Nadel, Isaac Weinstein, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m., King David tomorrow at 9.30 p.m.)

ENGLISH, SCOTTISH AND IRISH FOLK — David Dekelbaum, bagpipes, Jonathan Miller, violin and mandolin, Shai Tochner, guitar, David Gosh, double-bass, David Mentzer, guitar. (Tzavta, 38 King George, tomorrow at 9 p.m.)

GOLDEN GUITAR — Amer Strauss plays classical, jazz and flamenco pieces. (Zorba the Buddha, 9 Yael Salamon, tomorrow at 8.30 p.m., Wed. at 8 p.m.) Haim Buta plays classical, jazz and Israeli music. (Zorba the Buddha, Thursday at 8 p.m.)

ISRAELI FOLKLORE — Taste of Israel dancers. (Palmel Lohman folkdancers, International Cultural Centre for Youth, 12 Emek Rehov, tomorrow at 9 p.m.)

JAZZ — Fred Weisgal, piano, Eric Heller, bass, Saul Libenstein, trumpet. (American Colony Hotel, Nablus Rd. Thursday at 9 p.m.)

JAZZ — With well-known Israeli musicians. (Pagod, 94 Rehovot, Wednesday at 9.30 p.m.)

JAZZ PLUS ONE — (Pagod, today at 1.30 p.m.)

JEWISH AND ARAB FOLKLORE — Rabbin folkdancers, folk singers, Khalil drummers. (VMTA, Monday at 9 p.m.)

REUVEN AMSTERDAM — Fiddle and mandolin, classical and folk music. (Zorba the Buddha, Tuesday at 8 p.m.)

SLIDE SHOW — "Birds of the Heavens, Beasts of the Fields — the Bible as Source." Slides by the late Gail Riben. (Windmill Hotel, tomorrow and Monday at 4 p.m.)

Tel Aviv area

ARIEL ZILBER — (Moudon Shablul, Dvengoff Center, tonight at midnight; tomorrow at 11 p.m.)

THE BEST OF SHALOM ALEICHEM — (Hilton, Thursday at 8.30 p.m.)

ESPECIALLY FOR YOU — Jazz singer Anila Pamel, Riki Berman, piano, Emil Ram, bass guitar, Nissim Yemini, drums. (Moudon Shablul, Thursday at midnight)

ISRAELI AND SOUTH AMERICAN SONGS — With Oded Vishinsky. (Moudon Shablul, Tuesday at midnight)

JAZZ CELLAR — Arie Kaminsky, drums, Emil Ram, bass, Danny Gattler, piano, Jerusalem Jacobowitz, saxophone. (Beit Lessin, 34 Weizmann, Sunday)

JOE — Rock 'n Roll. (Moudon Shablul, Wednesday at midnight)

ONE-TIME ACT — Shlomo Bar Abu, Gidi Gov, Shlomo Yadin, Momi Moshonov, Yoni Rechter. (Tzavta, tonight at 9.30 and midnight)

ROCK AND LAUGHTER — With Arie Moskvin, Avi Singolda, Adi Weiss, Avi Aghahu. (Beit Lessin, tonight at midnight)

TONIGHT SHOW — Presented by Barry Langford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

Other towns

APPLES OF GOLD — (Eilat, Morin Hotel, Thursday at 9.30 p.m.)

DAVID BROZA — (Ramat Gan, Orde, tonight at 10; Ein Harod, tomorrow at 9 p.m.; Kfar Memmish, Monday at 9 p.m.; Kfar Yalut, Wednesday at 9 p.m.)

ONE-TIME ACT — (Rehovot, Wit, tomorrow at 8.30 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated

Jerusalem

DRUMS IN THE NIGHT — By Breech. Beersheba Theatre production. (Behor Centre, Wednesday at 8.30 p.m.)

SCOOP — By Amia Oray, Khan Theatre production. (Khan, tomorrow and Sunday)

THE SUITCASE PACKERS — A light comedy by Hana Levi. A Camer Theatre production. (Jerusalem Theatre, Monday through Thursday at 8.30 p.m.)

THEATRE FOR ALL — Improvisations directed by Liora Hanoth. (Tzavta, 38 King George, tonight at 10)

Tel Aviv area

BORDERLINE CASE — By Ruth Hazan. Movie by Alex Kagan. (Tzavta, 30 Ben Givoli, tomorrow at 9 p.m.)

DIRTY HANDS — By Sorrie. Habimah production. (Habimah, Large Hall, tomorrow, Sunday and Monday at 8.30 p.m.)

THE GROCER'S SHOP — By Hillel M. Epstein. Habimah production. (Habimah, Small Hall, Sunday and Monday at 8.30 p.m.)

IN THE WOOD — By Haim Marini. Produced by the Gypsy Theatre. (Tzavta, Tuesday at 9 p.m.)

LATE DIVORCE — By A.B. Yehoshua. Yavot-Neva Zedek Theatre production. (Nave Zedek Theatre, 6 Yehieli, tonight at 10; tomorrow at 9 p.m.)

THE TEACHER — Directed by Hillel M. Epstein. Starring Yoni Ehan. (Beit Lessin, tomorrow at 9 p.m.)

TROJAN WOMEN — Habimah production — (Habimah, Small Hall, tomorrow, Tuesday, Wednesday and Thursday at 8.30 p.m.)

TRUE WEST — Camer production. (Tzavta, tomorrow and Sunday at 8.30 p.m.)

YOSHA EGEL — By J.J. Singer. Habimah production. (Habimah, Large Hall, Tuesday, Wednesday and Thursday at 8.30 p.m.)

Haifa

CATS IN THE BAG — Comedy produced by the Haila Theatre. (Traklin, tomorrow and Sunday at 10.30 p.m.)

GLITTERING PRIZES — By Frederick Raphael. Haila Theatre production. (Municipal Theatre, tomorrow and Wednesday at 8.30 p.m.)

A JEWISH SOUL — By Yehoshua Sobel. Haila Theatre production. (Municipal Theatre, Thursday at 8.30 p.m.)

Other towns

BEY KITCHEN, BED KITCHEN — Comedy for one actress with Dina Doranne. Written by Durrin and Frances Rame. Directed by Ilan Eldad and translated by Ada Ben Nahum. (Petah Tikva, Mofat, tomorrow at 9 p.m.)

DRUMS IN THE NIGHT — (Beersheba, Beit Haim, tomorrow, Sunday and Monday at 8.30 p.m.; Arad, Oran Cinema, Tuesday)

FRIDAY, JULY 8, 1983



Members of Inbal Dance Theatre appear this week in Jerusalem, in a programme of works by local choreographers.

MUSIC

Jerusalem

All programmes start at 8.30 p.m. unless otherwise stated.

11.11 SERIES — Varda and Irit, guitar, play works by Dowland, Sor, J.S. Bach, Brahms and Liszt. (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

ORGAN RECITAL — Michael Veltmann plays works by Couperin, Bach, Franck, Verne and Albin. (Dormition Abbey, Sunday) Sheryl Smith Waters plays works by Franck, Liszt, Widor. (Dormition Abbey, Tuesday)

THE ISRAEL SINFONETTA — Mendi Rabin, conductor, Rahm Weisel — Capovita, soprano, Mira Zakai, alto, William Walton, tenor, Yaron Windmiller, baritone. Works by Rach. De Falla and Brahms. (Dormition Abbey, Mount Zion, tomorrow)

THE 13th ZIMRIYA — International festival of choirs. (Jerusalem Theatre, Sunday)

PIANO AND CELLO RECITAL — Idit Segov and Shmuel Magen play works by Beethoven and Debussy. (Ramot Hahayon, Yuvai, tonight) Israel Kadouriano plays works by Bach and Beethoven. (Yuvai, tomorrow)

THE ISRAEL SINFONETTA — Details as for Jerusalem. (Beersheba Conservatory, Sunday and Monday)

THE ISRAEL SINFONETTA — Details as for Jerusalem. (Tel Aviv Museum, Tuesday)

THE 13th ZIMRIYA — (Wahl Amphitheatre, Thursday)

Other towns

PIANO RECITALS — Marina Sandler plays works by Beethoven, Chopin and Scriabin. Yvona Samiller plays works by Mozart, Brahms and Debussy. (Ramot Hahayon, Yuvai, tonight) Israel Kadouriano plays works by Bach and Beethoven. (Yuvai, tomorrow)

CHAMBER MUSIC — Orin Shik, clarinet, Oded Davidov, soprano, Danny Rimoni, violin, Anat Kaminer, piano. Works by Beethoven, Mozart, Brahms and Schumann. (Yuvai, Monday)

FLUTE RECITAL — Idit Bar-Moshe and Rinyamin Khatat play works by Telemann, Samitz and others. (Yuvai, Wednesday)

FOR CHILDREN

Jerusalem

ADVENTURE IN JERUSALEM — (Liberty Bell Garden, tomorrow at 1.30 p.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2 p.m.)

MEET THE ORCHESTRA — Members of the Israel Sinfonietta. (Israel Museum, Wednesday at 4.30 p.m.)

OLD KING COLE — By Ken Campbell. Khan Theatre production. (Khan, Sunday through Thursday at 9.30 and 11.30 a.m.)

Tel Aviv area

CLOWNS OF EDEN — Lilith Theatre production. (Beit Lessin, Monday at 7.30 p.m.)

ISRAEL CHAMBER ORCHESTRA — Family concert. Mira Zakai, alto, Michael Meltzer, flute and recorder, and others. (Tel Aviv Museum, Tuesday)

PRETTY BUTTERFLY — Programme of songs and games. (Beit Anela, Monday and Wednesday at 11 a.m.)

THE PRINCESS AND THE SHEPHERD — By Arik's Puppet Theatre. For ages 5-10. (Beit

Hebrat, Tuesday at 4 p.m.; Holon, Rona, Wednesday at 4 p.m.; Givatayim, Shavit, Thursday at 4.30 p.m.)

Haifa

PUPPETS — Dance programme by Ruth Kshel. (Haila Museum, tomorrow at 6.30 p.m.)

Other towns

THE PRINCESS AND THE SHEPHERD — (Ashdod, Eshel, Sunday at 4 p.m.; Kiryat Haim, Monday at 5 p.m.)

DANCE

Jerusalem

DALIA LOW — Flamenco. (Khan, Tuesday at 8.30 p.m.)

INBAL DANCE THEATRE — Works choreographed by Sara Levy Tami, Leah Avraham, Shlomo Hartz. (Jerusalem Theatre, tomorrow at 9 p.m.; Beit Centre, Tuesday at 4.30 and 8.30 p.m.)

THE STUDENTS GROUP — Programme of song and dance. M.C. — Dnn Biron. (Liberty Bell Garden, Monday)

Tel Aviv area

DALIA LOW — (Tzavta, Thursday at 9 p.m.)

INBAL DANCE THEATRE — (Nave Zedek Theatre Centre, Monday at 8.30 p.m.)

Other towns

DALIA LOW — Haifa (Beit Abba Khoush, tomorrow at 9 p.m.; Beersheba, Conservatory, Wednesday at 8.30 p.m.)

For last-minute changes in programmes or times of performances, please contact box office.

WALKING TOURS

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, canteen and walking shoes. Fee.

Sunday: En Gora, Nahal Kinarot and train ride

to Jerusalem — Meet: 11.40 a.m. Return to Jerusalem Railway Station by about 5.30 p.m.

Monday: Fortresses and springs of the Judean Hills — Meet: 8.00 a.m. Return to Jerusalem about 2.00 p.m.

Tuesday: From Har Gilo to Jerusalem — Meet:

12.45 p.m. Return to Jerusalem, about 6.00 p.m.

Wednesday: Ein Karem and Surroundings — Meet: 8.00 a.m. Return to Jerusalem about 1.00 p.m.

(Continued on page C)

JERUSALEM Cinemas

CINEMA 1 ONJO in Jerusalem Cinemas

Buses 18, 19, 24, Tel. 415067
Fri., July 8
Double feature/1 ticket:
Man With The Golden Gun 7.15
Friday The 13th 4.15
Sat., July 9
Splendor In The Grass 7.30, 9.30
Sun., July 10
Lionel Lincoln 5.30
Double feature/1 ticket:
Man With The Golden Gun 7.15
Friday The 13th at 9
Mon., July 11
Triple feature/1 ticket:
Private Lessons 6.30
Lemon Popsicle 8
Stripes 9.45
Tue., July 12
Triple feature/1 ticket:
Private Lessons 6.30
Lemon Popsicle 8
Stripes 9.45
Wed., July 13
Double feature/1 ticket:
A Star Is Born 7
A Star Is Born 9
Thur., July 14
Double feature/1 ticket:
A Star Is Born 7
A Star Is Born 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in



MARK HAMILL
HARRISON FORD
Sat. 7.15, 9.30
Weekdays 4, 6.30, 9

ORION

4th week
LA BOUM II
Sat. 7.30, 9.30
Weekdays 4, 7, 9

RON

4th week
FINALS
Sat. 7.30, 9.30
Weekdays 4, 7, 9

MITCHELL

6th week
Academy Award
1982
Golden Globe
Award
1982



SOPHIE'S CHOICE
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

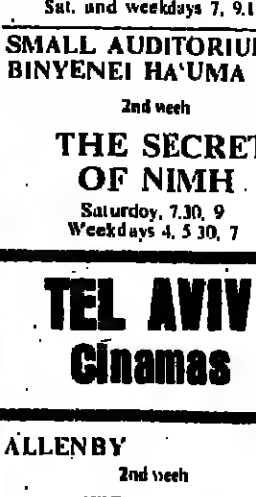
Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in



MARK HAMILL
HARRISON FORD
Sat. 7.15, 9.30
Weekdays 4, 6.30, 9

CHEN 1

9th week
Tonight 10; Sat., and weekdays 6.30, 9.30

CHEN 1

9th week
Tonight 10; Sat., and weekdays 6.30, 9.30

CHEN 1

9th week
Tonight 10; Sat., and weekdays 6.30, 9.30



SOPHIE'S CHOICE
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

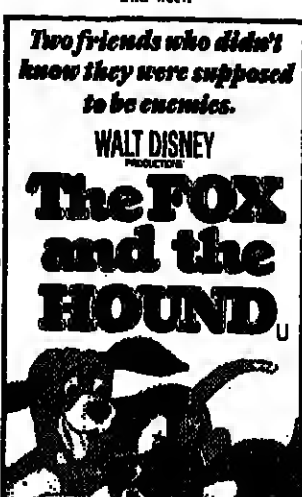
Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in



MARK HAMILL
HARRISON FORD
Sat. 7.15, 9.30
Weekdays 4, 6.30, 9

CHEN 4

9th week
Tonight 10; Sat., and weekdays 6.30, 9.30

CHEN 4

9th week
Tonight 10; Sat., and weekdays 6.30, 9.30

CHEN 4

9th week
Tonight 10; Sat., and weekdays 6.30, 9.30



SOPHIE'S CHOICE
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

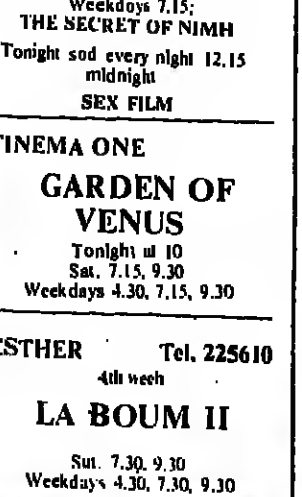
Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in



MARK HAMILL
HARRISON FORD
Sat. 7.15, 9.30
Weekdays 4, 6.30, 9

GAT

22nd week
Weekdays 4.30, 7, 9.30

GAT

22nd week
Weekdays 4.30, 7, 9.30

GAT

22nd week
Weekdays 4.30, 7, 9.30



SOPHIE'S CHOICE
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in



MARK HAMILL
HARRISON FORD
Sat. 7.15, 9.30
Weekdays 4, 6.30, 9

HAIFA Cinemas

2nd week
Tonight 9.30, 12
Sat. 11 a.m., 7.15, 9.45
Weekdays 4, 7, 9.30

HAIFA

2nd week
Tonight 9.30, 12
Sat. 11 a.m., 7.15, 9.45
Weekdays 4, 7, 9.30

HAIFA

2nd week
Tonight 9.30, 12
Sat. 11 a.m., 7.15, 9.45
Weekdays 4, 7, 9.30



SOPHIE'S CHOICE
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in



MARK HAMILL
HARRISON FORD
Sat. 7.15, 9.30
Weekdays 4, 6.30, 9

HAIFA Cinemas

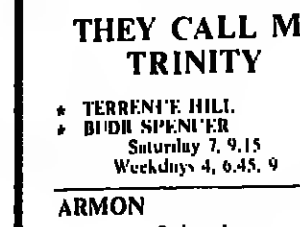
2nd week
Tonight 9.30, 12
Sat. 11 a.m., 7.15, 9.45
Weekdays 4, 7, 9.30

HAIFA

2nd week
Tonight 9.30, 12
Sat. 11 a.m., 7.15, 9.45
Weekdays 4, 7, 9.30

HAIFA

2nd week
Tonight 9.30, 12
Sat. 11 a.m., 7.15, 9.45
Weekdays 4, 7, 9.30



SOPHIE'S CHOICE
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

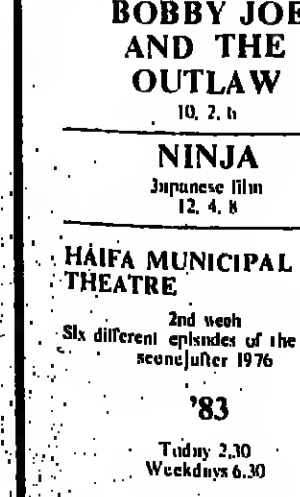
Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in



MARK HAMILL
HARRISON FORD
Sat. 7.15, 9.30
Weekdays 4, 6.30, 9

KEREN OR

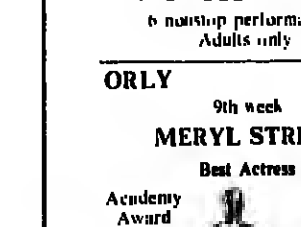
Sat. and weekdays 6.45, 9

KEREN OR

Sat. and weekdays 6.45, 9

KEREN OR

Sat. and weekdays 6.45, 9



SOPHIE'S CHOICE
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

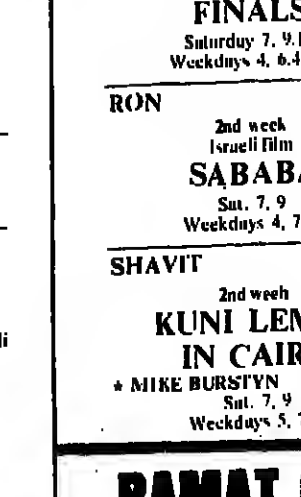
Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in



MARK HAMILL
HARRISON FORD
Sat. 7.15, 9.30
Weekdays 4, 6.30, 9

LILY

4th week
Tonight 10
Sat. and weekdays 8.30

LILY

4th week
Tonight 10
Sat. and weekdays 8.30

LILY

4th week
Tonight 10
Sat. and weekdays 8.30



SOPHIE'S CHOICE
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDEN

2nd week
KUNI LEMEL IN CAIRO
Sat. 7.30, 9.30
Weekdays 4, 7, 9

EDISON

2nd week
James Bond 007
OCTOPUSSY
Saturday 7.30, 9.30
Weekdays 4.30, 6.30, 9

HAIRBATH

11th week
TOOTSIE
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

Sun., Mon., Tue., Thur., 11.30 a.m.:
Wed. 11 a.m.: TOM SAWYER
Sun. 8:
SCULPTOR GEORGE SEGAL
AMERICAN ART IN THE 60's
MASTERS OF MODERN
SCULPTURE
Mon. 2. SCULPTOR GEORGE
SEGAL
Wed. 2. MASTERS OF MODERN
SCULPTURE
Tue. 6, 8.30: ALTERED STATES

KFIR

2nd week
Israeli film
SABABA
Saturday 7.30, 9.30
Weekdays 4, 7, 9

ORION

Israeli Premiere
Adventures of "Star Wars" and
"The Empire Strikes Back" con-
tinue in

I WOULDN'T swear to it, for it is two-and-a-half years since I last saw the *Start of a Ridiculous Man*, but if memory serves, I believe the version released now in Israel is different from the original. Which certainly makes sense, since the reception a couple of years ago, in Cannes, was less than enthusiastic, and there has been a lot of talk since then about possible alterations which might help in the salvage operation.

If I am correct, some 10 minutes have been trimmed in the present version and the emphasis has been changed from an objective story to a subjective one, spun by the main character, who presents the plot from his own point of view.

The end has been switched, so it is less explicit than before, the last frame suggesting something of a reference to Charlie Chaplin's eternal tramp.

All this sounds pretty interesting, and it is. But the trouble with Bernardo Bertolucci's latest movie is that talking about it beats seeing it by miles. For, in spite of the fact it has been given, it still has a vastly incredible plot, presented in a stilted and pretentious manner, attempting to embrace almost every topic that preoccupies Italy today, and managing to say precious little about anything.

As a matter of fact, due to some of the alterations, the few points that are made by the movie seem almost reactionary and old-fashioned in spirit, something that Bertolucci, judging by his past record and films, couldn't have possibly meant.

The plot focuses on Primo Spaggiari, the owner of a cheese factory near Parma. Spaggiari, a peasant's

Hard nose, dirty nose

CINEMA/Dan Fainaru

son, is shrewd, ruthless, and hard-working and built his empire out of nothing. Inside his factory, watching over the vats as the milk is turned into huge chunks of grana, he is in his element; a man who knows every detail of the process, could replace each one of his employees at a moment's notice, and controls every aspect of production with a sure hand.

But once away from the office, Spaggiari is a different person. He is clumsy, awkward and slightly ridiculous. He lives in a pale copy of a medieval castle (with the original next door to him) but walks through his house like a stranger. His suits are too large, his trousers too long, his back rather bent and somehow he never looks freshly shaved. He walks with a slump, he is uncouth and uneducated — altogether, an embarrassment in the society of people who share his level of wealth.

His wife — polished, refined, French — had chosen him, she says, because of his vitality, which was in sharp contrast to the aristocratic lethargy of her own background. But with the years, almost all that is left is a fascination for his virility, now combined with a heavy dose of disgust for his manners, his lack of savoir vivre, his exclusive concern with his business and his ignorance of the finer things in life.

THE THEME is stated in the first

frames. Spaggiari has just celebrated his birthday, and his teenage son has given him as a present a captain's cup, a pair of binoculars, and a jeering note in which he says that he finds his father's ambition to buy a yacht absurd. But just for the fun of it, he is supplying the first decoration necessary. And Spaggiari, as he glances at himself in the mirror, starts to comment, off-screen, on the events that are about to take place. As he does so, the plot is triggered by the binoculars he has just received.

Spaggiari, on the roof of his factory, looks through this new toy, searches over the horizon, and sees with his own eyes an unidentified vehicle force his son's car off the road. As the young man extricates himself from the overturned automobile, three men in black, their faces covered by masks, take hold of him and stuff him into the offending car.

This is indeed a dramatic start, but it leads into a maze of immobile motives that are, somehow, never clarified. From this moment on, father and mother are ever-vigilant for the slightest indication of their son's fate. Is it a political kidnapping, or is it just a gang of hoodlums, who are sending the strange notes? Why is the wife in such a hurry to turn her husband's solid assets into cash, which should be prepared in case ransom is demanded? What exactly are the motives behind the peculiar behaviour of his son's

sweetheart and his friend, a worker-priest, both employed in Spaggiari's factory?

All these questions are left open, or rather, are given to a variety of interpretations, according to the mood and the inspiration of the spectator. It could be argued that through this picture, Bertolucci is attempting to paint a portrait of Italian society today, the clash between old gentry and new bourgeoisie, the restlessness of the proletariat which finds difficulty in choosing between legitimate social protest and terror, the drift of spoiled kids towards extremism, and on top of all this, the economic crisis, which makes any sort of legitimate business unprofitable, pushes all manufacturers into bankruptcy, and induces men to adopt a financial sleight of hand, forcing people to limits where morals lose any meaning.

It is that, Bertolucci provides an accurate picture of the difference between the old rich — who disdain money because they never had to work for it — and the new rich — who regard their property with the same affection they have for their offspring.

But, if I may borrow the interpretation offered to me by a most reputable French producer (who thought the film was outstanding), this could also be seen as the enunciation of the male, who has his most precious possession — his factory — taken from him.

According to this interpretation, the wife and the son, who is ashamed of his father (as it is clearly hinted at in the dialogue) plot to create a situation which will leave him no choice but to give up the thing dearest to him, sell it, and use

the proceeds to pay the ransom and save the life of the victim, who may not be a victim at all.

The truth may lie somewhere between these opinions, but Bertolucci treats his subject with such arbitrary casualness that viewers may stop caring long before they reach their own conclusions. Too many things happen here just because Bertolucci wants them to happen and not because they evolve from the story itself. Not to mention the fact that in its present form with a narrator recounting the story, there are details in it that are simply out of place because the narrator had no way of knowing about them.

And it is one can find Bertolucci's usual flair for spectacular compositions, incorporating perfectly the landscape of his home province, Parma, shot magnificently by Carlo di Palma (who photographed many years ago Antonio's *Red Desert*), one also finds that sometimes scenes occur simply for the sake of leaving the compositions materialize on screen, such as the needless "in seek game in the pig sties" — a very impressive spectacle, but quite superfluous to the plot.

FINALLY, and this irked many people when the film was released, it is a sign of political cowardice on behalf of Bertolucci to use terrorism as a dramatic device without having anything valid to say about it, worse, by avoiding any confrontation with it.

Bertolucci, who was very brave and outspoken about politics in the past (*The Conformist*, *The Spider's Strategy* or even *1900*), begins by taking one of Italy's most painful problems and ends by coping out.

SOUTH AFRICAN author Athol Fugard's plays are small-scale, realistic in form, and bear some social import. They depend entirely on sharp outlines and strong acting. The production of *The Island* at the Haifa Municipal Theatre contains both these qualities. The director, Amit Gazit, has supplied the sharp outlines, and the two actors, Yussuf Abu-Yarda and Makram Hour, the strong acting (both are by now well known to the Israeli public as actors in *Michel Ezra Safo and Sons* on TV).

The performance is in Arabic — which, like the Hebrew translation, is by Anton Shumay — and this may contribute to the convincing use of vivid gestures, expressive voice modulation, and the right mixture of reality and fantasy. A Hebrew translation and an introductory summary are supplied, and even without knowing Arabic one can follow the plot quite well.

THIS IS the story of two black political prisoners incarcerated on South Africa's penal island, one for life and one for several years. The background of the events we see on the stage is their physical and mental suffering, their attempt to retain their sanity and their human dignity, their longing for their families, and their relationship with each other. The latter is put to a severe test by the sudden pardon of one of them,

Perils of politics

THEATRE / Uri Rapp

who will be able to leave the island within a few months.

Against this background, Fugard has developed a wonderful dramatic idea: for a "party" the prisoners are going to throw they prepare a show based on Sophocles' *Antigone*. They rehearse the trial scene between Creon and Antigone, having some fun with the female disguise, but mainly using their improvised dialogue, to voice their protest against the cruelty of a life sentence, the inhumanity of a life sentence, the arbitrariness of tyranny. They proclaim the rights of man and the supremacy of the laws of humanity over the laws of the state.

The combination of Sophocles' ideas, of the prison situation, of the political background of South Africa, and of the Arabic language, is strong fare indeed. I am not an advocate of "actuality" in the theatre, of dealing directly with current affairs because this usually smacks of propaganda. On the other hand, a play is typical if it has some universal meaning which applies to the here and now. *The Island*, as

presented by these two good actors, has this kind of appeal.

A SECOND important contribution to our cultural life has been made by the Haifa Municipal Theatre in its presentation of *The Survivor*. This is a dramatization by Susan Manus of Jack Eisner's autobiographical novel. The American director Robert A. Ackerman, who has already mounted this play in New York, agreed to do it in Haifa on condition that the parts of the teenagers were played by high-school students of the same age as the protagonists. The outcome is quite unusual: inexperienced youngsters with a certain freshness and a lot of enthusiasm, side by side with experienced actors in all the adult parts.

The play deals with the Warsaw Ghetto, its life and the 1943 uprising from the point of view of teenagers who are condemned to grow up in these merciless and demoralizing circumstances.

Since the production is intended as an educational project and was

presented mainly for pupils of Haifa schools, normal theatrical criticism does not apply. If the criterion is educational, then this performance must be highly praised: it revives the memory of the Holocaust in a manner appealing to youngsters, emotionally gripping and true to life. This is a valuable contribution to the community.

The department of Theatre Art of Tel Aviv University, which regularly presents performances by its students, recently produced Brecht's *Terror and Misery of the Third Reich*. Since the choice of actors and the way they are directed are based on educational considerations, there is no point in criticizing the acting. Nevertheless, I am happy to be able to record that with all the shortcomings of inexperienced actors, under the direction of the department's Tom Levy, Brecht's play came across strongly and convincingly. I never cease to wonder at the power of this playwright, surely one of the greatest of all times.

The Third Reich is meant to show what happens to a relatively well-educated and civilized people at the hands of an oppressive regime, under the influence of fear, injustice, and constant brainwashing. It was written in 1938, before the atrocities usually associated with the Nazis, it is still frightening enough. In 15 short scenes (Brecht's original 24) the sliding of a whole nation into its

own kind of hell is vividly depicted. Without attempting to compare it with our own conditions (indeed, all such comparisons, whether coming from the right or the left, only serve to trivialize what Nazism really meant), one might be allowed to say that these scenes still send a shiver down the spine, not only because of what happened then but because of the thought of what all of us might be capable of in circumstances of terror and public hysteria. Human weakness and treachery are mercilessly exposed by Brecht, and it is to be hoped that a larger public will in time be able to experience this play.

IN VIEW OF the many evenings of low entertainment presented in all kinds of places, including many hotels, it seemed a nice idea on the part of Tel Aviv's Carlton Penthouse Hotel to organize an event of "high culture": a Shakespeare evening. The evening consisted of two parts. First, the Cantilena group of the Academy of Music performed some songs and other items from Shakespeare's time. This group specializes in medieval and Baroque music, and is accompanied by the instruments of the period.

The second part of the program consisted of a presentation of some scenes from Shakespeare's comedies and one tragedy (*Macbeth*).

This Week in Israel-The Leading Tourist Guide-This Week in Israel-The Leading

JERUSALEM RESTAURANTS JERUSALEM SERVICES JERUSALEM

Oscar's Restaurant Winebar

We offer a variety of prime steaks, lobsters and salads as well as the largest selection of drinks in town to suit all tastes.

Open 7 days a week for lunch noon to 3.30 pm, for dinner 6.30 pm to midnight, (except Sat. lunch). For reservations please ask for Vool at (02) 245515.

6 Hillel St. Jerusalem Tel: 245515

SABRA
Jerusalem's new fish restaurant.
Grilled fish, 10 varieties, from sole and plaice to trout and St. Peters.

KOSHER SABRA
2 KING GEORGE
corner Jaffa Rd., 1st floor

Chips and salad FREE. Wines and drinks. TASTY & INEXPENSIVE. Bring the family for an easy on the pocket evening.

KOSHER under Rabbinical Supervision

ZORBA THE BUDDHA THE
vegetarian Restaurant

9 Yosef Salomon Street, Tel. (02) 227444

DALLAS RESTAURANT

Open seven days a week 11:30 am-midnight. You are invited into our kitchen to watch your favorite foods being prepared. Business meals, parties & special occasions. All-you-can-eat buffet on Saturdays.

15 300, 9 Al Zuhara St. East Jerusalem, Tel. 02-284439, 288452.

GAN HAMAADAN RESTAURANT
KOSHER LEMEHADRIN

*Arrangement of "bimah" and events in the dining hall, also on Shabbat and holidays.
*Catering for all occasions.
*Take-away service
Call (02) 273391-2

10 Mokedi Israel St. Tel. 284342 Jerusalem

cafe KAMIN

Coffee, salads, toasts and homemade cakes. Also a large variety of drinks. Open Thurs. 10 am-midnight, Fri. 10 am-4 pm & Sat. night. 4 Rabbi Akiva St., Tel. (02) 234819

Neot Hakikar's Weekly Tours

sinai safaris
4 days \$185 + \$5 (Fridays)
5 days \$220 + \$5 (Mondays)

tours to egypt
4 days \$170 (Thursdays) 5 days \$195 (Sundays)
8 days \$465 (Thursdays)

negev and judean desert safaris
(by commend car)
4 days \$195 (Thursdays) 5 days \$240 (Sundays)
For information and bookings contact
28 King David St., Jerusalem, Tel. (02) 221624, 248588
152 Hayerkon St., Tel Aviv, Tel. (03) 233120, 226410
or your travel agent

National Restaurant (established in 1931)

Gourmet Arabian Cuisine
Enjoy typical Arabian specialties and "mezes"
Please call (02) 282246 for reservations (closed on Mondays)
The National Palace Hotel, Al-Zahrak St., East Jerusalem

home mel nastroohi

A PLACE WHERE ISRAELIS DINE
One of the finer dining spots in the Middle East.

A Dairy Restaurant
The best crepes & omelette in town. Delicious service and bar at night. Open 10 am-midnight, Fri. 10 am-8 pm, Sat. 7.40 pm-midnight, 28 Harel St. Tel. (02) 240978.

HERODS private club

HEROD'S PROUDLY PRESENTS
Jerusalem's most exclusive piano bar
HEROD'S

Relax, join in the fun, have a ball!
Open 7 days a week 3 pm-2 am
28 King David St., Jerusalem
(The King David Hotel is opp. us)
Tel. (02) 240379

KOSHER restaurant

The Indian restaurant MAHARAJAH
11 Shimon HaTzaddik Street, Jerusalem
Tel. (02) 243186

FRESH FISH DAILY KOSHER

*Fish restaurant
*Light meals
*Beautiful garden
*Reasonable prices
*Airconditioning
12 Aza St. (near Kings Hotel)
Tel. (02) 832813

adipaz

get more gold and diamond jewelry for your money.

Buy your gold chains, rings, bracelets, earrings and pendants, direct from the factory showroom and save up to 40% on retail price.

The largest manufacturers and exporters of gold jewelry in the middle and far east.

4/6 Yad Hanutzim St., Tel-Aviv, Jerusalem.
Open Daily 9 a.m. - 5.30 p.m., Friday 9 a.m. - 12.30 p.m.
For free transportation at no obligation call: 02-717225

Cinematheque
Israel Film Archive - Jerusalem

JULY 7-JULY 15
Fri. at 2.30 pm: New Dance in Film Series "Trio A and After" lecture in English with Marina B. Segal.
Sat. at 7.30 pm: Dona Flor and Her Two Husbands
9.30 pm: New Dance in Film Series "Bodies in Space"
Sun. at 9.30 pm: Hotel d'Amerique
Mon. at 6 pm: Spartacus Kubrick
7 & 9 pm: (in small hall) New Dance in Film Series "Dancing in the Kitchen"
9.30 pm: High Noon
Tues. at 4 pm: Beautiful People
7 pm: Invasion of the Body Snatchers Don Segal
9.30 pm: Opname
Wed. at 7 & 9 pm: (in small hall) New Dance in Film Series - Video Program
9.30 pm: The Shining Kubrick
Thurs. at 7 pm: Eating Raoul
9.30 pm: Je t'aime, Je t'aime
Alain Resnais
midnight: Rosemary's Baby
Fri. at 2.30 pm: Blazing Saddles
Mel Brooks
Screenings at the new Cinematheque, Hebron Road, Tel. (02) 712192.
bank leumi le-israel b.m.

Esther Doron

Objects of Art and Jewelry
Antique and Modern

Open 9 am-6 pm, 4-7 pm
Frid. 9 am-1 pm only
Fri. & holiday eve 6 pm-2 pm
9 Shimon HaTzaddik St.
Tel. (02) 227028, Jerusalem

TONIA BIER

Individual computerized services by our professional team

B Keron Kayemeth Sr.
Rehavia, Jerusalem
Tel. 02-228231

THE ISRAEL BALLET

JULY: CALENDAR OF PERFORMANCES
*CARMIEL, Heychal Ha'tarbut, Friday, July 15 at 9.15 pm.
"Giselle" Act II
Mendelssohn Concerto
Opus 1 - World Premiere
*Balt Sheen, "Kimron" Auditorium, July 21 at 9.15 pm.
Mendelssohn Concerto
Opus 1
Pas de Deux from "Agon" Fancy Free
*Tel Aviv - Last performance of the season in Beit Ha'avai, Saturday night, July 23 at 8.30 pm.
"Giselle" Act II
Opus 1
Mendelssohn Concerto
Tickets available: Carmiel, Heychal Ha'tarbut, (04) 687651, Balt Sheen, Regional Council & Library of Beit Shean, Tel Aviv, Ha-dran, Roonen, Kaser, Levan, Lotus - Rehovot, Amnat Hadaroun, and on the evening of the performance at the box offices.
For more information please call: The Israel Ballet, Tel. (02) 266810

This Week in Israel - The Leading JERUSALEM MUSEUMS



this week at the israel museum jerusalem

EXHIBITIONS

Permanent Collections of Judaica, Art and Archaeology
George Segal — an exhibition of the well known American sculptor, including 16 life-size plaster sculptures made in the last twenty years
Dreams, Visions, Metaphors — the photographs of Manuel Alvarez Bravo, a retrospective of the works of the Mexican photographer, spanning over 60 years of activity
Looking at Pictures — a didactic exhibition dealing with the components of two-dimensional art and the ways they affect the viewer. By courtesy of Marlène and Walter Griesmann, London, and Dubek Ltd.
Farinelli and Albinetti — 18th century Venetian operatic caricatures
China and the Islamic World 11 from Aug. 12
Kadish Barnes — at the Rockefeller Museum
The Wonderful World of Papp — Papp Center

SPECIAL EXHIBITS

Caperemus Hord
 An Mosaic in the Norman P. Schenker Archaeology Garden
Dil Lamp Section
 The Permanent Exhibit in the Prehistory Hall
Yemenite Torah Finials ("Rimonim")

EVENTS

SATURDAY NIGHT FILM
 Saturday, July 9 at 20.30
"AMERICAN IN PARIS" (1951)
 Dir. Vincente Minnelli; with Gene Kelly, Leslie Caron; music: George & Ira Gershwin
CHILDREN'S FILM
 Sun., July 10; Mon., July 11; Tues., July 12; Thurs., July 14 at 11.00 & 16.30
 Wed., July 13 and Fri., July 15 at 11.00
"TOM SAWYER" — based on Mark Twain's classic.
 Dir. Don Taylor; music: Sherman Brothers; with Johnnie Whitaker, Jodie Foster.

SPECIAL SCREENING

Sunday, July 10 at 20.00
THREE FILMS — "George Segal", "American Art in the 80's" and "Masters of Modern Sculpture — The New World"

SPECIAL SCREENING

Monday, July 11 at 14.00
"GEORGE SEGAL" (68 min.)
 George Segal is shown installing a retrospective of his works, working on new pieces, and commenting on the nature of his plaster-cast sculptures. (Entrance free).

FILM

Tuesday, July 12 at 18.00 & 20.30
"ALTERED STATES"
 Dir. Ken Russell; with William Hurt, Blair Brown.

SPECIAL SCREENING

Wednesday, July 13 at 14.00
"MASTERS OF MODERN SCULPTURE — THE NEW WORLD" (68 min.)
 A survey of the works of 22 American sculptors active within the last quarter century (in conjunction with the George Segal exhibition). Entrance free.

CHILDREN'S CONCERT

Wednesday, July 13 at 16.15
MEET THE ORCHESTRA — CONCERT FOR WIND INSTRUMENTS
 Trios, quartets, sextets by Beethoven, Schubert, Gaunod and others; with members of the Israel Sinfonietta; music director: Mendi Roden; sponsored by Ellen Weyl, Zurich.

PREMIERE

Thursday, July 14 at 20.30
 Maccabiah Community Theatre presents:
"ANNA KURDI" — a musical of Kurdish experience written by members of the company, with authentic music and dance. Sponsored by David and Irene Sale.

GUIDED TOURS IN ENGLISH

Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 16.30
 Rockefeller Museum: every Friday at 11.00
 Archaeology Galleries: Monday, July 11 at 16.30

RUTH YOUTH WING

For more information about Youth Wing activities please call.
 Recycling Project open daily (except Sat.), 10.00-14.00

Summer programme sponsored by ISRAEL DISCOUNT BANK LTD.
 Please note our new phone number — (02) 689211

The Museum keeps its doors open with the help of its friends
 July 10-July 16: Mr. & Mrs. Samuel H. Lindenbaum Week

Please note our expanded opening hours

VISITING HOURS: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Sat. 10.00 to 14.00

SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. 10.00 to 18.00; Sat. 10.00 to 14.00

BILLY ROSE SCULPTURE GARDEN: Sun.-Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00

ROCKEFELLER MUSEUM: Sun.-Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00

LIBRARY: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 20.00

GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 10.00 to 20.00

TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv-Rococo, Etzion, Le'an and Cestel Jerusalem

— Ktm.

JERUSALEM'S newest five-star hotel, the Laromne, adjoining the Liberty Bell Garden, opened its doors one year ago, and the hotel's top-line restaurant, the Bistro, opened a few months later. The place offers some true culinary delights. But even granting that Laromne wasn't built in a day, the Bistro apparently is still suffering from some running-in problems.

Despite its name, the Bistro is no way suggests an intimate wine shop or small night-club. It is, in fact, a rather spacious dining room fitted out with exceedingly plush seating and that sort of modernistic metal-tubing decor on the ceiling reminiscent of a Jo Mielziner stage set. But perhaps the Laromne's Bistro reflects the post-Pompidou Arts Centre generation of what was once the traditional Parisian neighbourhood pub — dare we say a sort of son-of-a-bistro design?

We nonetheless appreciated the comfy cushions, the subdued lighting, the single elegant rose on the table. Service was also excellent throughout the meal. Four or five waiters danced attendance, and everyone from the wine steward to the dessert-cart mistress was friendly without being familiar.

THE PROBLEM was with the menu. To begin with, a first course of "voies aspergus heads served with pouched fillets of sea bass" evoked my salivary glands into paroxysms of Pavlovian anticipation. The waiter, however, sadly informed me that "there is no asparagus anywhere in the country." If that is the case, why are the damned asparagus heads heading the Bistro's menu?

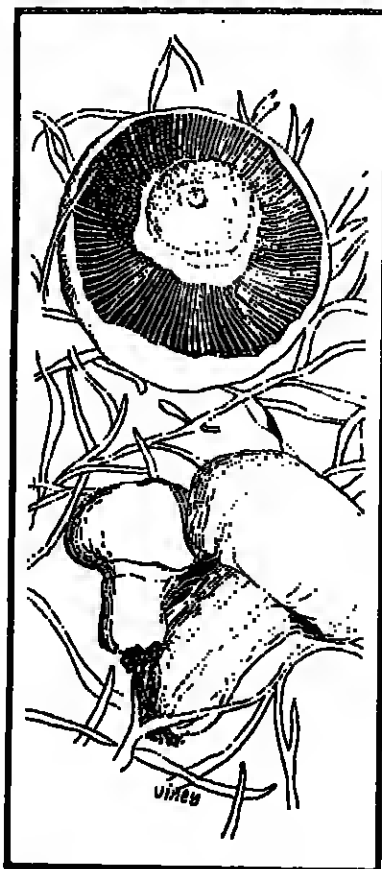
More problems with the menu were to plague us. In place of the asparagus, I opted for the *chapeaux de champignons panés*. The menu described these in both Hebrew and English as mushroom caps, but in fact they turned out to be whole mushrooms. A small quibble, however, for they also turned out to be sublime. The deep-fried and piping-hot delicacies came heaped high and accompanied by a creamy dill sauce (the cream was *parve*, as the restaurant is *glatt kosher*). Taken either with the sauce, with lemon juice or unadorned, the mushrooms were a delight.

Mrs. Companion meanwhile opened with the paté, which was perked by a dollop of brandy. The liver was rich and piquant, and as she received three generous mounds, there was plenty for me to sample. This was gracious as she was not about to get at my mushrooms.

In looking over the offerings for the main course, I was delighted to see fillet of kingfish, the justly famous fish of South Africa. I was sorely tempted, but decided in the end that comparison might be unfair between the lovely fish that I had enjoyed fresh several times along the Garden Route between Cape Town and Durban, and the version offered here, no matter how quickly frozen and rushed in by air. I chose instead the shoulder of lamb. This was generously cut and gently seasoned. It was accompanied, as the menu promised, by a variety of handsome stewed vegetables. Contrary to the vexing menu, however, it was not accompanied by the promised "cushion of pluff rice."

THIS LACK of correspondence between printed promise and plate unfortunately was to continue. For her main course my madcap companion selected the *flambé Madagascare*, a dish which I had

Son of a bistro



MATTERS OF TASTE
 Matthew Nesvsky

sampled in the past but which she had not. As the Bistro menu accurately states, this is a beef fillet, served with fresh green Madagascare peppercorns in a cream sauce. I was curious to see how the sauce would perform with a non-dairy substitute. That, it turned out, was not the problem. The trouble was the total absence of the peppercorns.

Our waiter prepared the beef and the sauce at our table under the supervision of a senior waiter. Our min later explained that this was the first time he had ever done a *flambé Madagascare*. The madcap and I later debated the propriety of such an admission. She admired his candour and forthrightness. I, who tend to be less charitable in all things, said I would rather not hear such virginal confessions (would you like such an introductory apology from the pilot of your jumbo jet? From your brain surgeon?). Why not judge the performance by itself? As it turned out, both our waiter and his supervisor seemed quite confident in what they were doing. The absence of the peppercorns, however, remains a mystery.

And as it turned out, Mrs. Companion had no beef about her fillet, which was thick, tender and much brightened by the sauce. It was also accompanied by well-selected vegetables.

I am sorry to report that although we both ordered salads — "to be mixed at your table with one of our fine dressings" — the salads never appeared.

BEFORE WE could grumble about the missing greens, however, a violinist appeared, and for the lady at least, all was suddenly right with the world. My ever-romantic mad-chip goes all gooey at the sound of a violin: she would hurl Paul Newman out of the way for a chance to get close to Perlman or Zuckerman. I,

too, appreciated the musical addition to our elegant surroundings. But when the violinist began a gypsy melody, I knew it would only be an instant before the madcap took the rose between her teeth and started swirling around the restaurant like something out of *Goddard's Evening*. I promptly threw the fiddler a few francs, which I always carry for such emergencies. He bowed off and the lady calmed down.

We were by this time pleasantly satiated, but our sense of duty and the tempting list of desserts nudged us to try a final course. The menu urged among other things an ice-cream soufflé, an almond sabayon, and three intriguing kinds of crêpes.

But now came a further negation of the printed list. Our waiter informed us that none of the desserts I have just mentioned here was available. We were further informed that in any case, if a person desires crêpes for dessert, he should tell the waiter this at the beginning of the meal.

I am unaccustomed to selecting my dessert before my appetizer, and besides that, there should be no problem about whipping a crêpe batter out of the fridge at a moment's notice for frying.

In lieu of the tantalizing if totally imaginary dessert offerings, we were invited to select something from the "surprise wagon." The surprises ran to some rather blanded water incline and some not very appealing cakes. Without much enthusiasm, we tried the chocolate and moose cakes and they proved, as feared, to have that pebbly texture so common to Israeli baked goods — if goods is indeed the applicable term.

The lady had a plensing pot of coffee, and the gentleman went for the "café Yehuda," a yummy Brazilian brew served in a tall glass, served with first set flame by a mix of local brandy and 95 per cent pure alcohol (the latter my all-time favourite beverage).

The Bistro, incidentally, has no wine list, but given the vagaries of its menu that is perhaps just as well. Local wines, however, are served in this kosher-conscious eatery, and with our meal we had a bottle of our fine red Carmel Cabernet Sauvignon (witty, trenchant, talmudical without being dispiriting, etc.).

The bill, including the wine, service and VAT, came to a titillating IS2,911. My rating: five stars for the menu, four stars for the *résumé*.

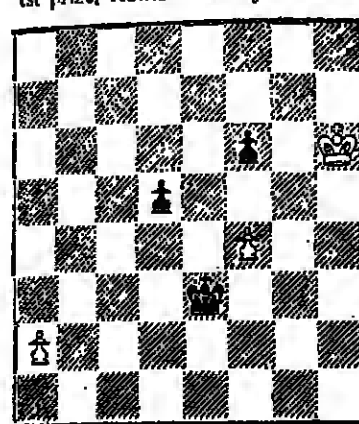
ZI' FRENCH of course are famous for making anything palatable by the application of the proper sauce. If you're inclined to try waking up a bit of beef with a *parve* cream gravy, here's the Bistro's *flambé Madagascare* formula:

Brill your fillet until it's about 90 per cent done. Then heat a generous amount of margarine in a pan for about two minutes, grinding in some fresh black pepper. Put in the meat and brown on all sides. Then add about a shot of brandy and a dash of spirit and ignite. Turn the meat until the flame dies down and then remove it from the pan. Now add a third of a cup of non-dairy cream to the stock (the "cream" adds body and colour). Toss in a demitasse spoon of ground pepper, and a similar amount of hot paprika, and add a few shakes of tabasco sauce. Replace the meat and cook for a few minutes, turning constantly and stirring until the sauce has thickened. Place the fillet on a plate and cover with the sauce.

Mrs. Companion would certainly insist on the green peppercorns. I,

CHESS Ellahu Shahaf

Problem No. 3128
 M. ZINAR, USSR
 1st prize, Komsomolskoje Znamia



White to play and draw (3-3)

SOLUTIONS. Problem No. 3126 (Hooh). 1.Nd6! Nc5 (1. — Nd1 2.Nb4 Kb6 3.Nc4 draw; 1. — Ra2? 2.Kh3 Ra5 3.Nb4 Kb6 4.Nc4; 1. — Nd3 2.Nc4 Nc5 3.Ka3 Rb5 (b1) 4.Be2, draw) 2.Ka3 Nd1 (2. — Nd3 3.Nc4, forcing a draw) 3.Nb4 Kb6 (3. — Ka2? 4.Nc5 Ka6 5.Nb6 Ka5 6.Nc4, draw) 4.Nc4 Kb5 5.Nd6! Ka5 6.Nc4 (and not 6.Nc6 Kb6 7.Nb4 Ka7, and wins) 6. — Kb5 7.Nb6 Ka6 8.Nc4 Kb7! (expecting the "natural" line 9.Nb2 Ne3! and White is in a

Zugzwang and cannot prevent 10. — Nc2 (c4), but... 9.Na6! (with a simultaneous attack on the Knight and the Rook) 9. — Rb5 (9. — Rf2 10.Nc5 Kc6 11.Nh3! Rf4 12.Na5) 10.Nd6 Ka6 11.Nb5 Kb5 — stalemate.

BEERSHEBA RETAINS TITLE
 THE BEERSHEBA club won the 1983 National Team Championship for the third year running, defeating Ramat Gan Hapoel in the final round by 3½ — 2½. Its main rival, Tel Aviv University ASA, went down to Rishon LeZion Feldklein 2½ — 3½. Haifa Technion ASA beat Tel Aviv Youth Centre 1 3½ — 2½ and Tel Aviv Youth Centre II beat Kiryat Shpritznak with the same result. Jerusalem ASA and Hasharon/Herziya parted in a 3-3 draw.

Final standings: 1. Beersheba 36½ points out of 54 possible; 2. T.A. University ASA 33½; 3. Haifa Technion ASA 31½; 4. Jerusalem ASA 30½; 5. Rishon LeZion Feldklein 29; 6. Ramat Gan Hapoel 27½; 7. Kiryat Shpritznak 24; 8. T.A. Youth Centre I 21½; 9. Hasharon/Herziya 18½; 10. T.A. Youth Centre II 17½. The last two teams are relegated to the second division, while Hadrac Hapoel and Rehovot Hapoel qualified for the first division.

BARUA WINS INDIAN TITLE
 IM DIBYENDU BARUA, 17, has won the 20th Indian National

Championship. Barua scored 13-5 (9 wins, 8 draws, 1 loss) in the tournament which was held in Agstala. Barua is the youngest champion in Indian history. He tied for first in the 1980 championship when he was 14.

NAGENDRA
 1.e4 e5 2.Nf3 Nf6 3.Ne5 d6 4.Nf3 Nc4 5.d4 Be7 6.Bd3 Nf6 7.e4 Bg4 8.Nc3 Nc6 9.Be3 0-0 10.h3 Bg6 11.g4 Bg6 12.Nh4 d5 13.Ng6 h6 14.Qd2 Nb4 15.0-0 e5 16.Kb1 Re8 17.n3 d4 18.Bc4 Cd4 19.Qe2 Nc6 20.Nb5 Bc5 21.b4 a6 22.Bc5 ab5 23.Bb5 Nd5 24.Bd2 b6 25.Rc1 Na5 26.Ba5 b5 27.Qc4 Nc3 28.Rc3 d3 29.Qc3 Qd5 30.Rc1 Rf8 31.a4 Re5. White resigns. (32.Qc5 Qb3 33.Ka1 Rd2).

IN THE SPIRIT OF KURT RICHTER

BERLIN played host to the third Kurt Richter memorial mass tournament. A record number of 204 players took part in the event. K. Richter was a player of sharp combinatorial style. Vigorous attacks with multiple sacrifices were frequent in his practice. The following game was played in the spirit of the German master.

H. VELTZ
 1.e4 e5 2.b3 c6 3.Bb2 Nc6 4.Nf3 d6 5.d4 c5 6.Nd4 Bd7 7.Nb5 Qb8 8.Bd3 d5 9.e4 Ba3 10.Nb1-a3 Qe5 11.Be2 ed 12.Qd5! Qa1 13.Kd2 Qh1 14.Nd6 Kc7 15.Qf7! Kd6 16.Nb5 Kc5 17.Qc4 Kb6 18.b4! Nb4 19.Qc7

Ka6 20.Nd6 b5 21.Bb5. Black resigns.

WORLD CHAMPIONSHIP

V. KURCHNDI **L. PORTISCH**

3rd game of the match
 1.e4 e5 2.Nf3 Nf6 3.Nc3 Nc6 4.d4 c5 5.Nd4 c6 6.Ndb5 d5 7.Bf4 e5 8.c4 e7 9.de c6 10.Qd8 Kd8 11.Nd4 Kc7 12.g3 Bc5 13.Rc1 f6 14.hg Bg6 15.Nc6 Bb7 16.Na4 Bf2 17.Kf2 Ne4 18.Kg1 Bc6 19.Bg2 Rb8 20.Rb4 f5 21.g4 f4 22.Re6! Kc6 23.Nc3 Kc5 24.Bc4 Kd4 25.Bf3 Rb8 26.Na4 Rb4 27.Rh5 Rb8 28.b3 h6 29.Kf2 Rd6 30.Rf5 g5 31.Rf7 Kc5 32.Ra7 Rd2 33.Nc5 Rbd4 34.Ra6 Rd6 35.Ra5. Black resigns.

N. ALEXANDRIA **T. LEMACHKO**

2nd game of the match

1.d4 Nf6 2.e4 c6 3.Nc3 d5 4.Nf3 Be7 5.Bg5 Nbd7 6.e3 Ne4 7.Be7 Qe7 8.c4 Nc3 9.c5 ed 10.Qb3 e6 11.c4 e5 12.Bc4 0-0 13.0-0 Rb8 14.Ra1 Rb8 15.Qb1 Nf8 16.Rc3 Be6 17.Rf1 Be4 18.Rc4 Ne6 19.h3 g6 20.Qb2! Nc7 21.Ne5 Nb5 22.d5! Rd5 23.Ng4! Qd6 24.Nf6 Kf8 25.Nd5 ed 26.Rc8. Black resigns.

ART OF ATTACK

White — Kgl; Qb3; Re1, Re4; Nd5; Pa3, b2, d4, f2, g3, h4. (11). Black — Kg8; Q5; Ra8, Rf8; Bd6; Pa6, b5, c6, f7, g6, h7. (11).

1.Ke5! Qh3 (1. — Be5 2.Ne7; 1. — Qe8 2.Nf6 Kh8 3.Rh5!) 2.Nf6 Kh8 (2. — Kg7 3.Ne8) 3.Rh5! Kg7 (3. — gh 4.Qd3 Kg7 5.Qh7 Kf6 6. Qh6 Kf5 7.Qg5x) 4.Rh7 Kf6 5.Rc3! Black resigns. There is no defence

against 6.Rf3 Kc7 7.Rf17 Kd8 8. Qf1! (Shussler-Olafsson, Reykjavik, 1982).

QUEEN SACRIFICE

White — Kgl; Q5; Re1, Rd1; Bb3; Ne4; Pa2, d6, f2, g5. (10). Black — Kg8; Qb5; Rd8, Re8; Bg7; Ne4; Pa6, b7, f7. (9). 1.Qf7! Kf7 (1. — Kh8 2.Qh5) 2.Ne5 Kf8 3.Ng6x. (Sakovizev-Rakov, Leningrad, 1982).

ENDGAME FINESSE

White — Kgl; Rf3; Pe2, f7, h2. (5). Black — Kc2; Rf8; Pb4. (3). 1.e4 b3 2.e5 b2 3.Rf2 Kc3 4.Rb2 Rf7 5.Rf2 (5.Rc2? Kd4!) 5. — Re7 6.Rf4 Re5 7.Kf2 Kd3 8.Kf3 Re1 9.R4! Rg1 10.h5 Rf1 11.Kg4 Ke3 12.Ra4! and White won. (Shulglin-Goldis, USSR, 1982).

MISSING OPPORTUNITIES

White — Kgl; Qc5; Ra1, Rf1; Nc3; Pb5, b4 d4, e3, f2, g3, h2. (12). Black — Kg8; Qd6; Rb8, Rf8; Bc7; Pc6, d5, f4, g7, h7. (10). Black to play.

The game went on 1. — f7 2.Qd6 ef 3.Rf2 Bd6 4.Rf8 Kf8 5.a6! Bb4 6.Rb1 Bd6 7.a7 Re8 8.Na4, and Black resigned. Instead Black could win the game by 1. — Qd7! 2.Nd1 (2.ef Bd6; 2.b5 3.Rf1 Qh3 4.Rg1 Rf8!) 2. — f3 3.e4 Qh3 4.Ne3 Rf4! 5.Qc6 Rf4! and Black wins. (Ivanka — Maksimovich, Bad Kissingen, 1982).

This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading

HALF JAPANESE. HALF CHINESE.
 ONE RESTAURANT
 FOR A TOTAL DINING EXPERIENCE.
 OPEN FOR LUNCH AND DINNER UNTIL LATE NIGHT. SUNDAYS, DINNER ONLY.
 THE SUKUPIANO BAR OPEN FOR COCKTAILS AND SNACKS UNTIL LATE NIGHT.
 RESERVATIONS RECOMMENDED.

EUKI YAKI
 302 DIZENGOFF ST., TEL AVIV, TEL. 443687

Blinki
 The RAMAT HASHARON BLINKI HOUSE
 offers a wide range of
 *delicious blintzes *salads
 *soups *ice cream *cocktails
 as well as business lunches.
 Open from noon
 158 Herzliya Rd., Tel Aviv. For reservations and special occasions call (03) 491747

Pizzeria RIMINI CHAIN
 1. TEL AVIV: 7 locations
 2. HERZLIYA PITUACH
 3. JERUSALEM: 2 locations
 4. HAIFA: 3 locations
 5. EILAT
 6. NATANYA 2 locations
 7. TIBERIA
 8. KIRYAT GAT Central Bus Station
 9. AFULA
 10. BAT YAM

ALWAYS FIRST — ALWAYS BEST
 • 20 kinds of Pizzas • Original Italian kitchen •
 Homemade pasta: spaghetti, ravioli, tortellini, cannelloni, lasagne • A choice of Italian-style meats • Open daily 11 am to 1 am

MANDY'S MANDY'S
 SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner

DANIS FISH & SEAFOOD
 Approved by the Ministry of Tourism
 • Background music
 • Intimate atmosphere
 • Special service
 • by cruise
 Open noon — 4 pm;
 8 pm — 1 am.
 Tel. (03) 467481
 54 Yirmiyahu Street
 Tel. (03) 447864

NEW! at DOLFI
 the exclusive restaurant
THE OPEN TABLE
 where you can eat all you like for IS 470 + V.A.T., Sunday to Thursday, 12.30 pm — 3.30 pm.
 Choose from our superb dishes: fish, meat, Chinese specialties and a wide variety of salads and side dishes.
 Adequate free parking.
 Charles Clora Park
 next to the Dolphinarium
 2nd floor
 Tel. (03) 656363, 650786

ha-evus
 Wide range of Balkan dishes in honor of opening, every dinner receives free dessert or a glass of wine, Friday & Saturday nights.
 *Menu filled specialties, charbroiled meats, take away of salads, other dishes also available.
 Exit Station, Harav Cook St. in Beitzfya, next to the squash courts
 Tel. (082) 580184

Banana
 Natural Food Restaurant
 • Cooked delicacies
 • Salads • 17 and over 100 • Reasonable prices
 334 Dizengoff Street
 Tel. (03) 467481
 Open midday to midnight except Friday

Rishon Celler
 The veteran among Tel Aviv restaurants. A kosher Jewish food on international standard. Piano & violin music. Orders taken on the phone.
 Open noon — 1 pm & 7 pm — midnight.
 11 Alateny Road, Tel. (03) 655334

TEL AVIV SERVICES

Have your color films PROCESSED IN Just one hour!
 The only place in Israel for 35mm larger prints 10x15 cm (4x6 inches)
TEL AVIV JERUSALEM
 130 Dizengoff St. 4 Ben Yehuda St.
 Tel. 03-247387 Tel. 02-231557
 Open Sun. — Thurs. 8.30 am — 7 pm
 Fri. 8.30 am — 2 pm

VALENTIN
 Philatelic Studio
 large choice of foreign & Israeli STAMPS
 *auctions *15% discount for tourists
 25 Bialik St., Tel. (03) 659001

This Week in Israel - The Lead

Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

Visiting Hours:
Sunday, Monday, Tuesday, Thursday 10 am-5 pm
Wednesday 10 am-9 pm
The Museum is closed on Fridays and Saturdays.
Children under the age of 6 are not admitted.
Organized tours must be pre-arranged. Tel. (03) 425151, Sundays to Thursdays, 9 am to 1 pm.

Permanent Exhibit
The main aspects of Jewish life and history in the Diaspora, presented through the most modern graphic and audio-visual techniques.

Chronosphere
A special audio-visual display depicting the migrations of the Jewish people.

Exhibitions
1. Denzig 1839: Treasures of a Destroyed Community.
2. The Living Bridge: The meeting of the volunteers from Erez Israel with the Hinnelut survivors.

Events
- "The Marranos in Portugal - Then and Now", a study evening. Participants: Rabbi Menachem HaShach, Prof. Michael Hersper, I. Steinhilber and Ron Ben Yehiel. Moderator: Yaron London. Sunday, July 10 at 8:30 pm.

Jewish Cinematheque
Screening of the film "Melior".

Melior is a young Jewish woman living in Germany who searches for her roots and follows the footsteps of her mother's life before and during World War I. Dir. Jeanine Marnett. Actors: Ingrid Caven, Helmut Gram, Gracia Huver. The film is in German with Hebrew and English subtitles.

Sun., July 10 at 6 pm; Mon., July 11 at 8:30 pm; Tues., July 12 at 5 pm; Thurs., July 14 at 8:30 pm.

Screening of the film "The Way We Were".
The story of a young Jewish girl who is a leftist activist, and a young man who is a gifted writer. A romantically nostalgic film set in New York between the Spanish Civil War and the McCarthy witch hunt. Dir. Sidney Pollack, starring Barbra Streisand and Robert Redford. Introductory lecture: Dr. Robert Rockaway. (In cooperation with the Association of Americans and Canadians in Israel.)

Tuesday, July 12 at 8 pm.
Admission: IS 90 for members of Friends Association; IS 120 for non members.

Courtesy of Bank Leumi le-Israel.

Youth Wing Summer Activity: Special summer programs for youngsters (aged 10-15). Quizzes, computer games, puzzles and films. Hebrew and English. Mon. to Thurs. from 10 am-1 pm; Wed. from 4-7 pm. Entrance fee: IS 85; study cards and computer terminals: IS 10.

Exhibitions on Tour
1. The Jews of Senegal - Kiryat Shalom, Holon.
2. The Wonderful Island of Djibouti - Sdeot.
3. Jewish Sites in Lebanon - Beit Idolstein, Kiryat Shimonah.

In cooperation with Markaz Hehasbara and courtesy of Israel Discount Bank.

Beth Hatefutsoth is located on the campus of Tel Aviv University (gate 2), Klausner Street, Ramat Aviv, Tel. 03-425181.
Buses: 13, 24, 26, 27, 45, 49, 74, 274, 572.

HISTORICAL HOMES

VISIT The Weizmann Institute of Science & The Weizmann House, Rehovot

The Weizmann Institute is open to the public Sun.-Thurs., 8 am-3:30 pm; Friday, 8 am-12 noon.

The Weizmann House is open Sun.-Thurs., 10 am-3:30 pm; closed on Friday. There is a nominal fee for admission to the House.

For group tours of the Weizmann House please book in advance by calling (054) 83230 or 83328, and of the Weizmann Institute by calling (054) 83687.

Visitors to the Weizmann Institute are invited to an exhibition in the Wilx Library on the life of Israel's first President, Dr. Chaim Weizmann, as well as an audio-visual show in the Wilx Auditorium on the Institute's research activities. The latter is screened daily at 11 am and 3:15 pm, except on Friday, when it is shown at 11 am only. Special screenings may be arranged. NO VISITS ON SATURDAY AND HOLIDAYS

ART GALLERIES

SERVICES

Carlyle

FINE ART GALLERY LTD.
A choice collection of international and Israeli artists in all media: Acrylic, Oil, Watercolor, Pastel, Sculpture, Calligraphy, Photography, Ceramics and more. In the Cultural Center, one block from the Manner Auditorium and Habimah Theatre.
97 Ahad Ha'am Street, Tel Aviv, Tel. 03-290718.
Open daily from 10 am to 10 pm and 5 to 8 pm.
Tel Aviv - New York.

KA'AMAT

PIONEER WOMEN
Tourist Department
Morning Tours
Call for reservations:
Tel Aviv: Histradrut Headquarters
93 Arlossoff Street
Tel. (03) 266088, 431841
Jerusalem: 17 Straus Street
Tel. (02) 221831
Haifa: Tel. (04) 941781 ext. 241
See the inspiring work of Pioneer Women in Social Service Institutions throughout Israel

High notes



Zubin Mehta ... three visits during the next season (Newspix)

MUSIC & MUSICIANS / Yohanan Boehm

Israeli choirs will be employed in the *War Requiem* — the Tel Aviv Philharmonic Choir, the Thud Choir — and in Mahler's *Third*, the Tel Aviv Philharmonic Choir and the Pa'anonim Children's Choir. The Batsheva Dance Company will join the IPO to dance Ravel's *Boleto*. This promises to be a great season for the IPO.

Easy music for the conservative listener is provided by the Philo-classica series. Surely outstanding will be the fourth programme of this series: Mozart's *The Magic Flute*, fully-staged by Jean-Pierre Ponnelle, and John Pritchard conducting the Cologne City Opera (February 14). Even more easy on the ears are the programmes offered in the Light Classical Music series, with a lot of Russian, Tchaikovsky, and the like.

First and foremost, Zubin Mehta will come again three times during the season — in the beginning of September/October after the trip abroad to Venezuela and the European Festival circuit, in March and in June/July to close the season. Other conductors of distinction include (in order of appearance, as they say in opera programmes) Charles Dutoit, Lawrence Foster, Aldo Ceccato, Giuseppe Sinopoli, Lorin Maazel, Mehta Mehta, (why only for one concert in Haifa?), Leonard Bernstein, and Myung Whun Chung — all known to our audiences. Israelis residing abroad, Pinhas Zukerman, Eliahu Inbal and Daniel Barenboim, and Israelis living at home, Uri Segal, Shalom Ronli-Kiklis and Gary Bertini — make a truly representative list.

AMONG outstanding programme items one to be mentioned is Britten's *War Requiem* under Uri Segal (in October, No.2 of subscriptions) and Berlioz's *La damnation de Faust* (Daniel Barenboim with the Choeur de L'Orchestre de Paris (April). Bernstein for a change will conduct a programme of works by Tchaikovsky and Stravinsky, and Mahler's *Third Symphony* will close the season with Mehta conducting. The rest of the programmes are safe items — Brahms, Schumann, Beethoven, Bruckner, Shostakovich, Mozart, Elgar, Dvorak and some French impressionists. Israeli compositions listed are only Yosef Tali's *Second Symphony* and Ami Maayani's *Quintet*. The famous Israeli composer "To Be Announced" appears twice.

Famous soloists include Alfred Brendel, Heinz Holliger, Pinhas Zukerman, Shlomo Mintz, Yo Yo Ma, and Yitzhak Perlman. Members of the IPO appear as soloists: Uri Pankas (Prokofiev No.1), Marcel Bergman (Haydn's *Cello Concerto in C*), Daniel Ben-Yimmi (Berlioz's *Harold in Italy*), Singers Gila Yaron, Zehava Gni (Ravel's *Sheherazade*), will be joined by Thomas Moser, tenor, Benjamin Luxon, harp, and Mira Zakai, who will be the soloist for Mahler's *Third*. Pianists Andros Schiff (Mozart K.482) and Israeli Milka Laks (Messiaen's *Oiseaux exotiques*). Duo-pianists Kalia and Murielle Lubèque (Mozart K.365).

John Broecker will sing some songs from *Daas Knochen* (Wanderhorn), and Eugenia Zukerman will play flute concertos by C.P.E. Bach and Vivaldi. Lazor Schuster will show his virtuosity in the *Carnegie Fantasy* by Sarasate.

There is more about eating at fashionable restaurants and drinking than about music, but if you are satisfied with an amusing and partly instructive triviale, you'll find your money's worth here. One has to look for the few remarks relating to music or the performances, but if you find them they are worthwhile to read, as Levin knows more about music and performers than he is willing to disclose.

His often supercilious remarks surely get people's backs up, but he does it so charmingly that one can't really be cross with him for lost or neglected opportunities to tell us something more serious. This book should not be read by people without a sense of humor or the appreciation of the good things in life. Perhaps, to us his chapter on Bayreuth ("The Haunted House" he subtitles it) is of most interest. He is, of course, a Wagnerian, though full of reservations about all the trimmings and doubtful aspects which go with it. To quote only one remark typical of Levin's approach:

"Many people, I am aware, will not stand for Wagner at any price. And it has been said that Bayreuth is not the ideal spot in which to seek a cure for the antipathy he arouses. I have come here after long wanderings in *partibus infidelium*, amid the fleshpots of Florence and the hostpots of Aldeburgh, my head still ringing with the delights of Schubert and Hohenems and my eyes still full of the Baroque splendours of Salzburg; but it is no use approaching Wagner's music in Wagner's town in anything of the same spirit. Bayreuth is for those already infected with the fever of Wagnerism, which has been running in my veins for a good deal more than thirty years; but anyone who comes here healthy, in the hope of catching the disease, as wise mothers deliberately expose their infant children to measles and mumps lest they catch them only later, at an age when complications may ensue, will find that the enthusiasm of Bayreuth are strong in their blood."

FURTHER ON, he remarks (after mentioning at length Winifred Wagner's glorification of Hitler and her subsequent trial): "I reflect, before the *Parsifal* prelude begins, on the extraordinary, the unique hostility this composer and this composer alone, provokes not only in people who have never listened to his music, but even in many who have. It is a phenomenon the great oddness of which does not seem to me to have been sufficiently remarked. There is no composer whose music pleases everybody; but those who find themselves disliking Mozart, Puccini, Bach or Ravel are content simply to stay away from performances of their work. In the case of Wagner, and of him alone, the dislike becomes positive; I have often encountered an antipathy so strong that it seems to take the form of a desire to prohibit Wagner's music altogether."

These two quotations should give the reader an idea what he is in for. I strongly recommend this book — not to professional musicians who look for critiques; but to readers interested in music, travel, festivals, eating, drinking, in short, revelling (at least vicariously), in all the good things of life.

BETWEEN mid-July and mid-August, four dance companies will visit Israel from as far apart as Zaire and New York, Japan and San Francisco.

The National Dance Theatre of Zaire will be here from July 17 to 23. The San Francisco Ballet will appear from July 25 to August 1. Both come under the auspices of the Bat-Dor Company and both come for the first time. The Zaire company is making a cultural exchange visit, as the Bat-Dor Company appeared in Kinshasa in May — with great success.

The Sankai Juku modern dance company (the style called Butoh) of Japan will perform between August 1 and 11 under the auspices of the Kibbutz Company. The Alvin Ailey Dance Theatre will stay only from August 9 to 11 under the auspices of the Batsheva Company.

THE PROGRAMME which the Zaire company brings is a "dance opera," *Nkenge*, in which the creators have aimed at incorporating authentic tribal and folk material. It synthesizes such Zairean ideas as "the sacred order of the cosmos," death as "a door that separates the world of the living from the ancestral world," and the life cycle as circumscribed by "the journey of the sun."

The four stages in the life cycle — dawn, noon, sunset, midnight — are mirrored in *Nkenge* in joyous village scenes, in *Nkenge*'s quest for wealth, in the ancestral world through which she has to pass to reach purification (through exorcism) and her rebirth. Traditional lore is linked throughout with rousing music and dance.

Isaga dancers regard their performance as a sacred ritual, making spiritual preparation by abstaining from food, sex and even speech with non-dancers. They believe this gives them their power to perform great feats.

Zairean musical instruments include tun tun, a large drum made from hollowed trees and animal skins; ngomi, a kind of lute or guitar used by story tellers; Inngong, an instrument like an uncovered drum into which the musician blows with a pipe; loko, made from a split, hollowed trunk and used for long-distance communication (bush telegraphy); and madimba, a sort of xylophone from the Kasai and Bandundu regions and formerly used in royal courts.

When the Zaire National Dance Theatre visited New York in 1980, the impact was beyond all expectations.

THE SAN FRANCISCO Ballet is the oldest professional classical company of the U.S. and recently celebrated its Golden Jubilee. The visit to Israel — with Italy before and Greece after — is part of the company's international celebration. Today the company ranks with the foremost in the U.S. and the world.

This is a first visit here, even though the San Francisco Ballet has been travelling on state-sponsored tours at home and abroad since 1957. When Lew Christensen succeeded his brother William as artistic director and choreographer, he established an exchange relationship with Balanchine's New York City Ballet with which he had danced. Thus some Balanchine works are in the repertoire. But the style and reputation of the company are based on the choreography of Lew Christensen and Michael Smuin (co-directors for the past 10 years) and Robert Gladstein, assistant director and resident

choreographer. Smuin and Gladstein have been members of the American Ballet Theatre. One of Gladstein's works to be performed in Israel is *Psalm* (1980), based on Jewish history and religious ceremonies and set to the music of Leonard Bernstein's *Chichester Psalm*.

The San Francisco Ballet, at one time in financial difficulties, today has an affiliated school and will shortly have a new building estimated to cost nearly \$12 million. Its annual budget is \$7m., ticket sales reaching nearly \$4m. from 18,000 subscribers and the general public.

had made its mark in Tokyo and began to travel internationally.

Sankai Juku has five dancers and live staff to deal with the staging. The claim is that they can fill a stage anywhere — including Cascares — like no other company.

THE ALVIN AILEY American Dance Theatre hardly needs introduction here. Last year's visit was as memorable a dance event as we have ever had, and Ailey himself has several times visited Israel to choreograph a new ballet or to set one of his creations for Bat-Dor. The coming visit of less than a week is in response to strong demand:

"I believe that dance is a celebration of Being and is a unique way of communicating the vitality and wonder of life," says Ailey. That is what his company — one of the modern "greats" — projects through his choreography.

FLORA CUSHMAN, who came here more than a dozen years ago from the U.S. via the London Contemporary dance school, will leave Israel in September to become director of Béjart's famous Mudra dance school in Belgium. Cushman has been teaching, choreographing and directing in Israel, and in the past few years has been artistic director of the Jerusalem Dance Workshop which she built up conspicuously. Asked what would happen to the Jerusalem company, she said, "It is strong now and will go on."

The company was founded in the 1960s under the influence of new artistic waves and with the aim of giving more importance to the body in Japanese dance. The real start, however, was in 1975 when three dancers began to explore new methods. By 1977, the Sankai Juku

African echoes



A scene from 'Nkenge,' by the National Dance Theatre of Zaire.

DANCE / Dora Sowden

choreographer. Smuin and Gladstein have been members of the American Ballet Theatre.

One of Gladstein's works to be performed in Israel is *Psalm* (1980), based on Jewish history and religious ceremonies and set to the music of Leonard Bernstein's *Chichester Psalm*.

The San Francisco Ballet, at one time in financial difficulties, today has an affiliated school and will shortly have a new building estimated to cost nearly \$12 million. Its annual budget is \$7m., ticket sales reaching nearly \$4m. from 18,000 subscribers and the general public.

THE SANKAI JUKU company is Japan's contribution to modern dance development. Called Butoh, the style bypasses traditional Japanese dance but does not conform to Western modern dance or ballet trends. A French critic described one performance as "two hours of a silent story that mixes the noble charm of ritual dance with the mannerisms of music hall and the violence of eroticism," and said, "It turns upside down our perception and our values."

The company was founded in the 1960s under the influence of new artistic waves and with the aim of giving more importance to the body in Japanese dance. The real start, however, was in 1975 when three dancers began to explore new methods. By 1977, the Sankai Juku

had made its mark in Tokyo and began to travel internationally. Sankai Juku has five dancers and live staff to deal with the staging. The claim is that they can fill a stage anywhere — including Cascares — like no other company.

THE ALVIN AILEY American Dance Theatre hardly needs introduction here. Last year's visit was as memorable a dance event as we have ever had, and Ailey himself has several times visited Israel to choreograph a new ballet or to set one of his creations for Bat-Dor. The coming visit of less than a week is in response to strong demand:

"I believe that dance is a celebration of Being and is a unique way of communicating the vitality and wonder of life," says Ailey. That is what his company — one of the modern "greats" — projects through his choreography.

FLORA CUSHMAN, who came here more than a dozen years ago from the U.S. via the London Contemporary dance school, will leave Israel in September to become director of Béjart's famous Mudra dance school in Belgium. Cushman has been teaching, choreographing and directing in Israel, and in the past few years has been artistic director of the Jerusalem Dance Workshop which she built up conspicuously. Asked what would happen to the Jerusalem company, she said, "It is strong now and will go on."

The company was founded in the 1960s under the influence of new artistic waves and with the aim of giving more importance to the body in Japanese dance. The real start, however, was in 1975 when three dancers began to explore new methods. By 1977, the Sankai Juku

This Week in Israel - The Lead

TEL AVIV SERVICES

Tour V'aleh

The World Zionist Organization
Dept. of Immigration & Absorption

WE ARE A PERSON TO PERSON SERVICE
Sometimes another you have thought about settling in ISRAEL. You have wondered if your future might not be here, with your own people. TOUR VA'ALEH exists specially for you: To help you investigate settlement possibilities. To help you decide whether your question is to do with housing, immigration, investment, business, employment, education or anything else about ISRAEL, come in and inquire at TOUR VA'ALEH. We, a group of experts on all aspects of immigration, are not a fee-based, anonymous organization. We work on the spot, with friendliness and discretion. It is always a pleasure for us to meet people interested in ISRAEL. Come and say hello. We speak your language. Area Offices: TEL AVIV: 12 Kaplan St., 03-258311 HAIFA: 8 Wedgewood St. JERUSALEM: 5 Ben Yehuda St., 02-246522

ONE HOUR colour processing focus
focus colour labs Ltd.
tel. aviv, 98 dizengoff st.
jerusalem, 1 king george st.

Albert Zarco
Albert Zarco is your personal advisor on all aspects of Real Estate and Investment properties in Israel. If you are interested in investing in a home, apartment or villa or if you prefer to invest in land, please Albert Zarco: 484370 or drop by 42 Sokolov Street in Ramat HaSharon. He speaks your language — English, Spanish, Italian or French.

CAR RENTALS EILAT

EUROTOUR
RENT-A-CAR
EUROTOUR
\$72 Israel unlimited mileage
\$7 Per day + tax
Per \$25 unlimited mileage
\$125 per week
\$1250 per month
*New models in a variety of makes
*Unlimited mileage
*Eurotour provides free transportation to and from our office and your hotel
*Possible to return car at the airport
134 Heylson Street, Tel Aviv, Israel
Tel. (03) 229623, 229562, 229150

Get Turned On To Scuba Diving
A fascinating, fastgrowing sport, YOUR Sport
If you know how to swim, you'll be diving in 6 days.
Aqua Sport in Eilat
20 years of experience
A new experience awaits you! Call or write: Aqua Sport P.O.B. 300, Eilat Coral Beach, 4 miles south of Eilat. Tel. 059-72788

At Budget, you're #1
In 80 countries around the world and in Israel
83 models special low rates
*Ask for our stand-by program
all our cars are equipped with radio
Budget
RESERVATIONS CENTER & HEAD OFFICE: RENT A CAR
TEL AVIV: 74 Petach Tikva Rd., Tel. (03) 336126
NETANYA: Residence Hotel, 18 Gad Machness St., Tel. (053) 337778
JERUSALEM: 14 King David St., Tel. (02) 240991/2/3
HAIFA: 145 Jaffa Rd., Tel. (04) 588558
Office hours: Sun.-Thurs. 8 am-7 pm; Fri. 8 am-2 pm; Sat. closed
BEN GURION AIRPORT: Tel. (03) 672804/5, 672355
24-HOUR SERVICE

HAIFA
The Most Famous Chinese Restaurants in Haifa
PAGODA GHIN LUNG
OPEN FOR LUNCH & DINNER. AIR-CONDITIONED
1 Bat Galim Ave. Bat Galim, Haifa Tel. 04-524582
128 Hanassi Ave. Central Carmel, Haifa Tel. 04-51308

REVISED PRINTING schedules oblige me to file the *Teleview* on Tuesday so by the time you read these lines they should be, like Napoleon Brandy, well-aged. I'll soon be reviewing *The Foray Saga*, *Nikal Rosh* and *Bewitched* at this rate — and why not? Monitoring most of the current crop of programmes is like watching paint drying or the traffic lights going through their red-amber-green cycle at a deserted intersection in the wee hours of the morning.

When there is something worth seeing, a vindictive fate often schedules it opposite some other attractive item on our Second Channel — the one so thoughtfully provided by King Hussein. On Monday, for example, *Fone's* second half-hour competes with *Taxi*, the multiple-E Emmy-winning show headed from Annum, so I've learned to manage without the resolution of the week's obligatory dilemma at the School for Performing Arts and the dance routine that always rounds it off.

American TV programmers deliberately slot their best shows opposite the best the competition has to offer in order to steal their audiences and are understandably sensitive about the problem. Fred Silverman, who was at various times chief programmer on all three main networks, once ran into Stan Moger, a TV syndication expert, at the Beverly Hills Hotel.

"Are you going home for Yom Kippur?" Moger asked. "When's that?" Silverman wanted to know. "Wednesday," said Moger. "Wednesday?" exclaimed Silverman. "You mean to say they scheduled Yom Kippur opposite *Charlie's Angels*?"

A VILE CALUMNY is in circulation that I don't watch political shows like *Moked*. This is quite untrue. I watched it last week — I didn't like it but I watched it for, as the lady said, I owe a duty where I cannot love.

Yoram Avidor, who I am reliably informed is currently serving as finance minister in the Likud government, was being mercilessly grilled by Ya'akov Ahmeir, Haim Plutner and Hanan Azran on his handling of the doctor's strike, a difficult subject, I should have thought, since it was one of those all-too-common situations where both sides were wrong.

In the event, after four months of the doctors' increasingly hysterical sanctions, Avidor came a cropper, reminding me of the ad in the *London Weekly Advertiser* that offered for sale a "tight-rope walker's pole, only used once."

Junior doctors can now make a living wage, many consultants are laughing all the way to the bank

Hole in Juan

TELEREVIEW/ Alex Berlyne



and, within a reasonably short period of time, I am reliably informed by a number of concerned medical practitioners, the victims of the strike will be stacked up in the mortuaries.

I have always been interested in political physiognomy — not the currently fashionable kind that tells you that Philip Hnib left the Prime Minister's Office looking grim, but the sort that Plutarch used to ladle out. Pericles, he says, was called "onion-head" by his contemporaries and the great Athenian statesman had to wear a specially-made helmet to cover his unusually peaked skull.

Aridor has a curiously foreshortened face that resembles a reversed forceps delivery — as if the attending obstetrician had taken one look at the baby and tried to push him back.

Sometimes, like the folds across the instep of an old shoe, this tends to make him look comfortably reassuring and contributes to his sweet smile. When his brow darkens, as it does at the least sign of *lese majeste*, his crumpled features become doubly threatening, like those of a minotaur with migraine.

I was horrified to see the minister making mincemeat of the gad-fly journalists who confronted him on *Moked*. Aridor argued his case with incontrovertible logic and persuasive authority which only slipped when he began to mutter darkly about misrepresentation in the media. This unequal contest was emphasized by the strange resemblance of the panel's desks to fairground dogdodges, with Ahmeir set on a violent collision course with the minister for most of the

programme.

The decor of the *Moked* studio may resemble the dogdodges at Luna Park, but the 3/4 set looks like the comfortable lounge of a temperance hotel. The show is now laid off for the summer and I hope that when it returns the producer will have done something about its loony format. It's no use trying to convey the impression of an informal conversation between friends if some of them insist on reading their remarks from sheets of paper, emphasizing the worst bits of high-minded twaddle with what Proust calls "the certainty of the second rate."

THEY HAVE their uses, however; I believe it was Aldous Huxley who pointed out that if it were not for intellectual snobs the arts would perish together with their starving practitioners. By chance I found the perfect epitaph for the show while looking through the *Yellow Pages*. "BORING," read one heading. "See Civil Engineers," 8/4 could do with less open-mouthed culture-worship and would be much improved by an occasional injection of humour as in the BBC's *My Music* programme or even the dissenting voice of an unregenerate Philistine from time to time. I have in mind something like the evening at Ira Gershwin's when the newly-exiled Schoenberg was approached by a rich society hostess who tried to recruit him for the after-dinner entertainment: "Give us a tune, Arnold."

Yet, despite all its shortcomings, the show manages to put over one point loud and clear: the number of plays, art exhibitions, dance performances, newly-published books and musical events available week in

and week out is unbelievable. This tiny country is absolutely pulsating with talent.

SINCE THE SERIES ran out of Ronald Dahl's imaginative horrors, *Tales of the Unexpected* has become entirely predictable. Even Patricia Highsmith, perhaps the most important crime novelist working today, produced a real clinker last week. "Snuff for the Goose" dithered on about Gloria Grahame and Robert Morse trying to murder each other. Both succeeded and ended up refrigerated like imported mutton. I couldn't help reflecting that Gloria, who once had boiling coffee thrown in her face by Lee Marvin in 1953's *The Big Heat*, had slipped down the thermometer to the Deep Freeze.

While we're on the subject of fell death's untimely frost, I ought to mention that *Kolbete* devoted an entire programme to cataloguing the horrors that overtake Israelis, especially children, during the summer holidays. Children should be seen but not hurt, yet year in and year out they drown, dive onto rocks, cremate themselves on barbecues, entomb themselves in abandoned refrigerators and suffer wholesale food-poisoning. Summer-time *sahnonella* recalled the old line: "the hearty man ate a condemned breakfast."

EVEN AS the titles unrolled, I was favourably impressed by *100 Rifles*, a 1969 Western. First of all, the graphics were excellent, which always puts me in a receptive frame of mind, and secondly I find myself — uncomfortably I assure you — aligned with Pessah Grupper MK, of all people, who has always lobbied for more Westerns on TV. We are not alone; who do you imagine said of Karl May: "My whole adolescence stood under his sign. Indeed, even today he has been dear to me in many a desperate hour?" Albert Einstein, that's who. But Robert McLeod's account of modes and manners in Old Mexico soon let me down. In the first five minutes, Mexican soldiers hung a Yaqui Indian and shot a bunch of captives. To add to the church social atmosphere, Burt Reynolds slugged a whore on the jore, felling her like an ox. Later bursts of mayhem included the rape of a number of squaws by the soldiers — what they call platoonic love — though an unlikely sergeant was struck by the beauty of the place, that is to say Raquel Welch skewered him with a large knife, making a hole in Juan.

"The grandchildren of the kids who used to weep because the Little Match Girl froze to death," Jenkins Lloyd Jones once wrote, "now feel cheated if she isn't slugged, raped and thrown into a Bessemer converter."

than his voice into his previous, Steinman-written albums. But there's something missing. It's that elusive, undefinable something which puts the Loaf a cut above other heavy rock singers. The best tracks like the opening "Razor's Edge," "Midnight At the Lost and Found" and "Fullen Angel," are also the ones which sound eerily like Loaf's hits in previous albums. When he was new on the scene, his songs exploded with tremendous impact. Here Loaf's just treading water without going anywhere.

RITA COOLIDGE'S *Never Let You Go* (CBS) takes us back to Luke-warm pop and, as always, I feel her voice is wasted. I got quite bored, but just as I had decided the album

Reynolds-the-Rednecked-Crown played — or rather, since he makes no secret of his limitations ("I don't think anyone can catch me acting") — was supposed to be a half-breed outlaw. I was intrigued with the notion of a Yaqui-Yankee till he explained his Southern droll by saying his pappy came from Alsams.

Raquel Welch always reminds me of a flag-seller I once saw whose collecting-box was labelled: "Sex Appeal. Please give generously." I regret to say she misadvised herself with former football star Jim Brown, thus adding miscegenation to the film's forbidden attractions.

As they prepared for the obligatory writhings, I realized that some things are better left unsaid. They confirmed the accuracy of the old cliché:

*Girls shed their drawers
To ravers of applauders
But men look rickierless
Knickerless.*

BETTE DAVIS' high-powered performances electrified audiences for decades, but her irritating mannerisms, twitches and uncoordinated jerks always reminded me rather of a galvanized frog's muscle in a school biology lab.

It was, however, distressing to see the Superbitch of *Jezebel*, *The Little Foxes* and *All About Eve* reduced to a fearful and lovable old lady, who wishes Glenn Ford "God Bless," in *A Pocketful of Miracles*.

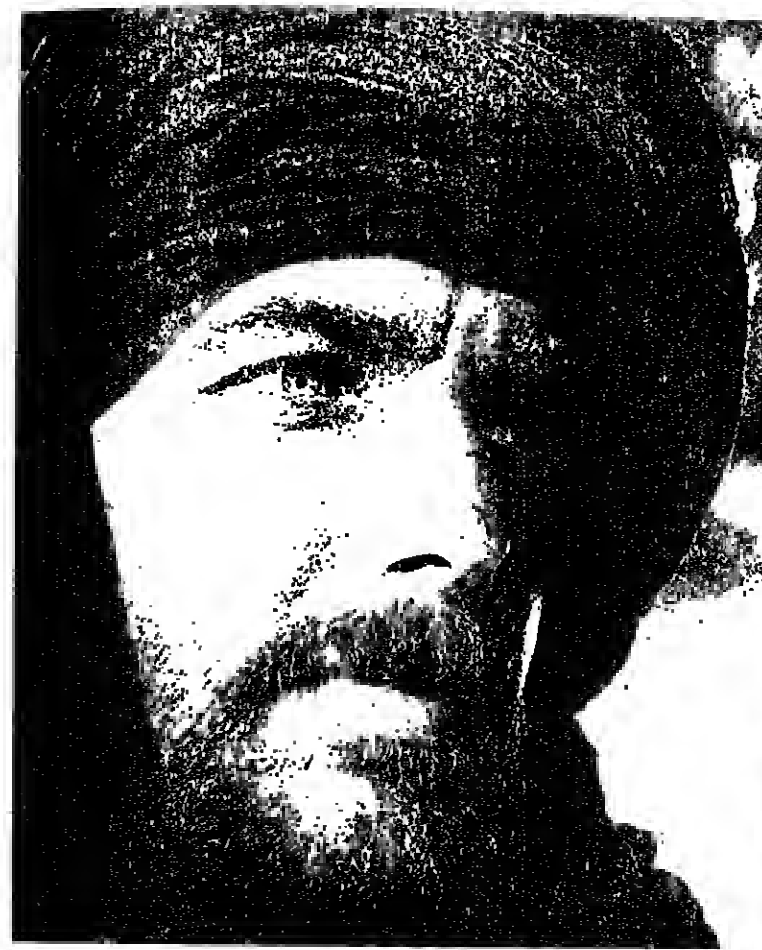
The Broadway fable of Madame Lu Gimp, "an old haybag" who is "generally somewhat ginned up," preserved Damon Runyon's essential toughness in Frank Capra's film version.

Runyon, a hard-boiled reporter of the old school, the type who wore their hats jammed permanently on their heads against the depredations of their light-fingered colleagues, had been trained on the sort of Hearst and Pulitzer papers described by W.A. Swaaberg. "Any issue that did not cause the reader to move out of his chair and cry 'Good God!'" Swaaberg said, "was considered a failure."

Yet Runyon did have a sentimental side, akin to that emotion which turned gangster funerals into lachrymose occasions half-buried under floral tributes. The two sides of his nature jelled when he promoted Nick Kenny, a *Mirror* versifier, who wrote the deathless line that "snow is the dandruff of God."

Capra had earlier made *Pocketful of Miracles* as *Lady for a Day*, striking a chord that has inspired many a newspaper Cinderella competition. Perhaps the *Post* should get into the act by making the winner of its Scribble tournament "Prime Minister's Son for a Day."

hadn't a single song with any "umph." I heard Bob Seger's "We've Got Tonight." This wonderful ballad, sung in duet by Rita and Jermaine Jackson, is the only thing that redeems this album: Unfortunately it is the last song, so if you're impatient you won't get there. The album includes a watered-down version of "Do You Really Want To Hurt Me?" Apropos Bob Seger, he and the Silver Bullet Band have released *The Distance* (CBS), a good, sound, mainstream rock album, with a whiff of the dusty road, the lonesome traveller and all that. Two lovely ballads, "Love's the Last to Know" and "Comin' Home," round up an already rounded, thoroughly pleasurable album.



Mark Harmon (left), who plays a Beduin warrior in the Italian-Spanish co-production 'Taurag', which was partially shot in Israel. (Right): Filming at the bus station in Jericho.

FILMING WAS completed in Israel last week on *Taurag*, the English-language Italian-Spanish co-production about North African Beduin made here in association with Tel Aviv's Roll Films. Another week of interiors is currently being shot in Rome.

In town to tie up loose ends was Giovanni Bertolucci, the film's Italian executive producer, who had nothing but praise for the Israeli crew. In fact, he enjoyed working here so much that he tried to bring in a new Italian project, *Quo Vadis*. But the film had to be located in Yugoslavia, because of an Italian-Yugoslav co-production agreement. He has now put his efforts into advancing negotiations on an Israeli-Italian co-production agreement. The official draft was received by the government Film Centre on Sunday.

"If the two countries ratify the agreement, it will wipe away some of the bureaucratic problems in Italy affecting the free movement of capital between countries, and make it possible for us to co-produce with yet another country," explained Bertolucci. "As Italy has such agreements with almost every film-producing country in the world, it would be a real benefit to Israel."

Harvey Edinoff, the film accountant who persuaded Bertolucci to shoot in Israel and who served as production administrator on *Taurag*, added that a co-production agreement with the world's largest movie-making country would give Israelis easy access to Italian scriptwriters, actors and directors.

Edinoff, in fact, has just such a project in mind, which is one of the reasons he and Bertolucci are pushing the two governments as hard to ratify the agreement. Edinoff, a British accountant who settled in Jerusalem and stumbled into his new career at the age of 49, would like to try his hand at producing this fall. The movie he wants to make is *Jaffa Oranges*, story and screenplay by novelist Fabio Carpi, a native of Milan now living in Rome, who has a long list of respectable TV and screen credits. *Jaffa Oranges* is the story of a New York Jewish lawyer who has premoni-

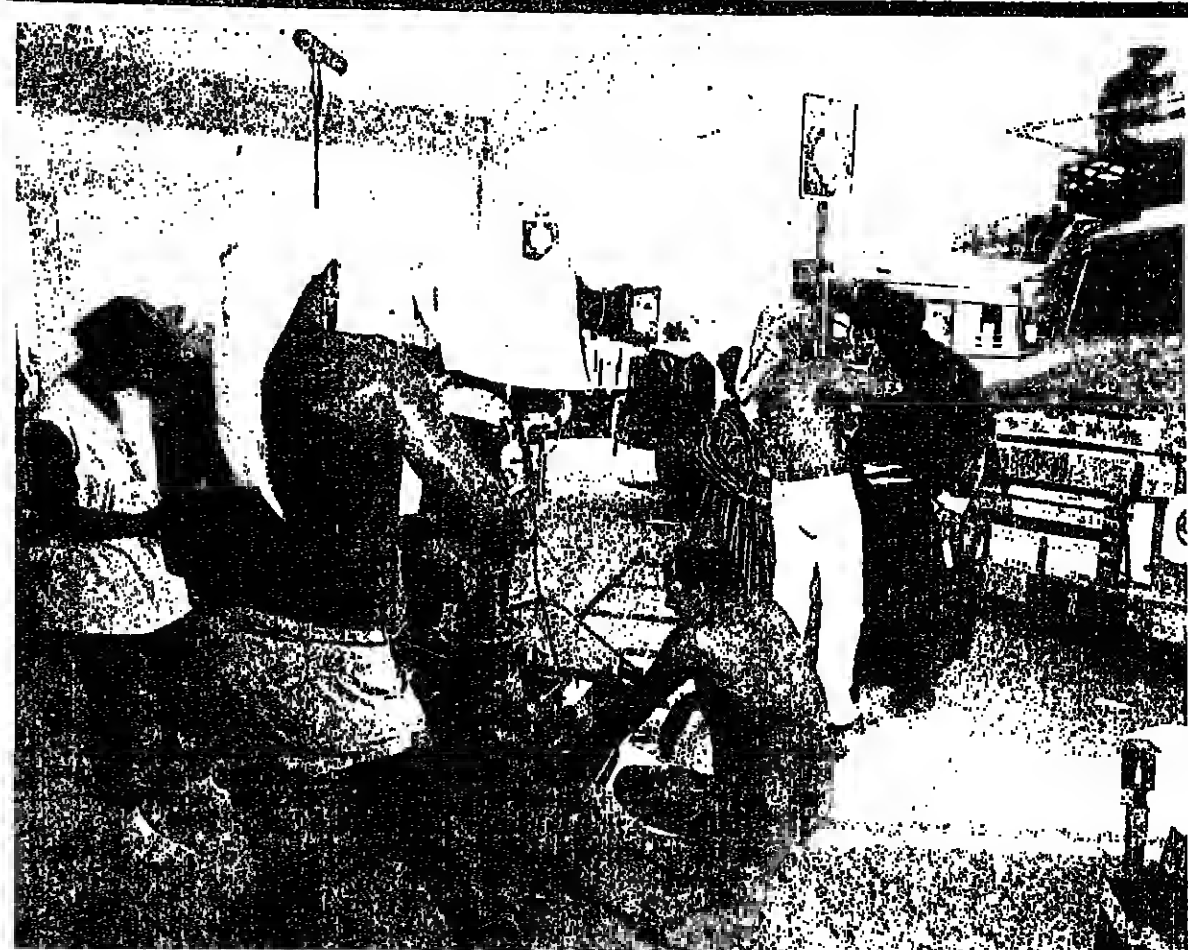
tions about an orange grove in Israel, which become reality when he eventually meets his death in this country. Edinoff explains that the film, which would be directed by Carpi, and hopefully be co-produced with Bertolucci, is an allegory about a man finding himself after abandoning his roots.

It all goes well, Edinoff will go directly from *Jaffa Oranges* to *Last Temptation of Christ*. Director Martin Scorsese was in Israel last week for a second visit, this time with his executive producer Hal Poirier, negotiating technical services for the 14-week project by Columbia Pictures, which is scheduled to go into production here in January.

AT THIS WEEK'S premiere of Mike Burstyn's *Kami Lenin in Cairo*, various members of the film community confirmed that George Roy Hill will indeed shoot two or three weeks of John le Carré's *Little Drummer Girl* here this September. Among the many attending the premiere was Burstyn himself, who is spending the summer here with his family, his co-star Hanna Laslo, U.S. Ambassador Sam Lewis and his wife, Tel Aviv Hilton general manager Dieter Hucklestein and his wife, actress Aviva Marks, gossip columnist Mira Avrech, members of the cast, crew and producers of the Roll Films feature, and comic Shai K. Ofir. Ofir's first art exhibition, the result of spending the last five years "underground," opened Wednesday at Bank Discount's Kikar Hamcdino branch. It will last two weeks.

GG Studios vice-president Izhik Kol, who also attended the premiere, confirmed that the Israel Film Producers Association devoted this week's meeting to its own cinema workers union. According to Kol, when Paramount Studios decided to film *King David* in London and Rome rather than Israel, director Bruce Beresford gave the reason as being the price of hiring Israeli technicians.

"It has gotten to the point where Israelis, who are good, are asking more than Italians, who are also good," said Kol. "If they don't



Roll up, Roll up

BETWEEN ACTS
Joan Borsten

lower their prices, foreign producers will find it cheaper to import their technicians, and our technicians will be out of work. That doesn't make sense. It will kill our industry. Unions are the reasons that so many American producers have fled the U.S. and are now shooting abroad."

GALIA ALBIN of Roll, who is now in her 9th month of pregnancy and was not at the premiere, said earlier that some of the foreign producers she is negotiating with also find the Israeli union pay scale for technicians and actors too high. "I will be forced to let foreign producers import crews," she says, "which is terrible because my fight has always been to get jobs for as many Israelis as possible on co-productions. Compromises have to be made."

Albin is now packaging two new projects for Roll. *Akalena* will, of course, tell the story of the ship which during the War of Independence was purchased by Etzel agents and brought to Tel Aviv, loaded with 500 immigrants and a cargo of rifles, machine-guns and ammunition. Ben-Gurion's refusal to allow Etzel to distribute a proportion of the weapons to its own units led to a gun battle resulting in the deaths of 12 of the crew and 70 recruits.

Albin is currently searching for an American scriptwriter. The film, to be made in English, with international stars, will be co-produced by Roll with an American studio or company.

Albin's second new project is *Herzl*, with Amos Elon acting as script adviser.

TEL AVIV FILM-GOERS will be disheartened by the news that Renven Katzovitch has lost his lease on the Gordon Theatre. Once the Argentinian movie huff, together with his brother Arye and wife Denise, had turned the cinema into one of the city's best art houses, owner Mendel Knoll was apparently able to get more rent than before.

Before the trio took over two-and-a-half years ago, the Gordon was an experience in he avoided. Not only were the films generally of low calibre, but patrons had to put up with hard wooden seats, outdated projection equipment, an inefficient air-conditioning system, less-than-clean lavatories, and numerous intermissions.

We suspect the new management doesn't understand that having comfortable premises (the Katzovitch personally refurbished the theatre) and a good reputation isn't enough these days, with the number of Israelis going to the movies lower than ever before, thanks to video. What made the Gordon so popular was the ability of the three Argentinians to select films that appealed to a wide audience.

Six of the 11 movies they have shown have been major box office successes — to the surprise, it must be added, of almost everyone in the local cinema community. No other theatre was willing to show *Kaganusho*, because the film was not only difficult, but over two-and-a-half hours long. The Katzovitchs, on the other hand, wanted the film badly — and sure enough, *Kaganusho's* epic played for three straight months. The Hungarian film *Angi Vero* ran for four months at the Gordon and *City of Women* for seven weeks.

THE GORDON'S biggest coup to date, although the theatre broke world attendance records with both *Four Friends and Tempest*, was *Padre Padrene*. The 1978 Italian TV film, directed by the Taviani brothers, had sat in a distributor's storeroom for several years before the Katzovitchs insisted on showing it at the Gordon — where it ran for six months and was seen by a record 100,000 Tel Avivians.

Since receiving the bad news

from Knoll last week Renven, who is currently doing his compulsory military service, has been searching for a new theatre.

A NEW PUB, *Yanash Burnsh* (Merquito in the Head) opens on July 14 in Filat, just opposite the Marina. The owners are both Tel Avivians — contractor Moria Tuvia and Dudi Schreim, who manages Beit Lessin's Upstairs Teller. Word has it that the beautifully located pub, has been done up in good taste, and that there'll be plenty of good snacks to go with the beer and English atmosphere. Hours are from 5 p.m. until the last client feels like going home.

SINGER Orly Kapach, accompanied by Ari Arev on the piano, and Shimon Lavi, who sings and plays the guitar, will perform at the Carlton Pentia's Melodies Bar every evening, from 9.30 p.m. until 1 a.m. Every Saturday evening there will be disco only.

DANI SANDERSON, former Israel Press Office director Zeev Hefetz, and impresario Yehuda Tali have just arrived in Los Angeles to "conquer America." Sanderson has been invited by a company called Sound Connection, to record an English-language LP — music by Sanderson, words by Sanderson and Hefetz. The two will remain in Los Angeles for one and a half months, in quarters rented for them by the record company, and will reportedly be backed by musicians from a very well-known group.

Tali told Between Acts that he believes Sanderson's invitation to record for an American company is a milestone in the annals of Israeli pop music. "This is the first time one of our singers has ever had the chance to break into the American, as opposed to the European market," he said.

RON ASSOULINE was surprised to hear that Israel Television, which in the past has screened films about homosexuality, among them *Boys in the Band*, has reneged on his decision to air his *Different Shadow*. The 40-minute film deals with a young Israeli's realization that he is a homosexual.

The art of cut and paste

Gil Goldfine

RONI DARIN uses several alternating techniques to produce lively sets of decorative collages. Small strips of ordinary transparent scotch tape are applied in planned meandering patterns, side by side and in overlapping sequences, creating fragile reliefs that play hide and seek with other bits of paper and graphite markings arranged directly on the backing sheet. These "tape" pictures are blends of lyrical designs patterned by delicate pastel shades of blue, pink, yellow and beige.

By contrast, several stronger cut-and-paste pictures are formed by Darin's use of photomontage architectural vistas as an illusionistic focal plane, a centre piece around which he storms with hand-coloured abstract lines, ink reliefs and pale tones. Generally, Darin's collages are more painterly than structural, and far from the cubist sources of Picasso and Braque in which an understanding of the volumetric boundaries of an object were enhanced by well placed pieces of newspaper, carton and colourful bits of paper.

An anarchistic solution is contained in a third Darin proposal. A sensitive line-and-wash drawing of a rock (or potato?) is rendered, then cut into several shapes and rearranged dominantly fashion.

Darin's work is thoughtful, unobtrusive and pleasant to look at. As a prolonged visual experience, however, the collages do not send one out shouting with praise nor muttering in disgust. (Ahuva Pincas Gallery, 42 Prug, Tel Aviv.) Till July 27.

MUNI LEBOVITCH is a poor man's Samson. Lebovitch not only hollows the latter's fondness for a naturalistic technique but in his "rare" assortment of secret objects



Roni Darin: collage and wash drawing (Ahuva Pincas Gallery, Tel Aviv).

emulates Hak's flair for subject matter. Vast horizons filled with truly romantic cloud formations (including the familiar light rays spearing through an aperture in billowing white clouds) are the backdrops for meticulous reproductions of women chesit, draped cloth, geometric solids and metallic accessories.

Primarily, Lebovitch is a student of technical rendering, an artist who enjoys duplicating tactile surfaces as an object lesson in itself. The greater the challenge the harsher and more detailed the observational lesson. Because Lebovitch's subjects are never seen logically in time and place they must be considered synchronisms; and not even the idea of surrealism can be considered. Lebovitch's paintings are conscious efforts to organize diametrically opposed "things" within a dramatic rocky landscape

ted neatly within a broad, deep space. Bierstadt-inspired procenium. They are adequately painted potholes and little else. (Gallery 134, 13 Hadadim, Jaffa.)

A LIVELY show features Saeha Schwartz, Dorit Feldman and Miriam Neiger. Schwartz, in a direct steal from America's Don Hazitt (and more recently Nancy Graves) has, nevertheless, produced three sardonic *papier-mache* sculptures entitled "Middle East Views." Vivid colours, expressively applied in a painterly fashion, enliven schematically formed still-lives of palm leaves, fruit, an old tyre, a flaming fuselage and menacing shark fins circling in the sea. All this stabilized on a table top equipped with Mercury-winged wheels ready for a fast escape.

With each new appearance, Feldman's composites are more intense and more sensual. Spiritually, her saturated-colour photos and dimensional reliefs belong to a form of contemporary baroque style in which colour is exhibited for psychodell effects and line (like volume) undulates and corkscrews until all possibilities are exhausted. The neon cheapness of Feldman's palette is truly decadent; and paral-



Socha Schwartz: papier-mache sculpture (Julie M. Gallery, Tel Aviv).

led by the disguised images of limning life, genitalia, stamen and intestines. These pictures saddle the quasi-scientific with the Freudian, but with all the lascivious turbulence, one still finds in appeal to the basic senses, to erotic visions of flesh and lust.

Neiger's large, balloony high reliefs are devoid of any bracing elements that can help sustain interest. Taking the stand that grotesque and

forthright expression is "beautiful" (or at least acceptable) and a sign of purging human emotions, Neiger displays three grossly designed cryptic forms in red, blue and silver attached to a bronze coloured canvas. Neither the forms, colour, composition or *gestalt* transmit positive vibrations. A bit of a comedown for this popular young Israeli artist. (Julie M. Gallery, 7 Glikson, Tel Aviv.) Till July 20.

An Israeli tradition

Meir Ronnen

THE faceless portrait is becoming an Israeli tradition; and a trademark of this gallery. Beba Yanni, a sometime student of Streichman at the Avni Institute, also fits neatly into the Tel Aviv school of abstract-impressionism, using figurative but not realistic elements as a vehicle for painterly surfaces of thinly layered overpainting. Her faceless seated figures (one still feels their character and agethark back to the early days of the New Horizons movement rather than to the New Painting of today's expressionism). Yanni's seated figures are essays on mass and dark-light values; the low-key colour harmonies are essentially secondary, though important to the overall effect of the painting. Yanni does not always work to the edge, a limitation she turns by occasionally to advantage. But there are several solidly composed works that possess at-mosphere as well as formal values. Yanni uses acrylics like oils; and well enough to take in most observers. An effective perfor-



Beba Yanni: acrylic on canvas (Alon Gallery, J'lem).



Yael Keinan: landscape, oils (Nora Gallery, J'lem).

mance, despite patches of somewhat raw blues.

At the same venue, Miriam Atar shows hold watercolour drawings of an opulent woman in a large hat, curiously reminiscent of the subjects of two shows by women artists currently on view at the Jerusalem Theatre. Some of these sketchy drawings move towards composed painting, but even the sole still life, nicely set out in the early Stenitsky manner, remains rather tentative. Atar hasn't yet set her sights high enough. (Alon Gallery, enr. 51 Palmach, J'lem.) Till July 21.

ANOTHER female double-bill features two ex-kibbutzniks who also studied at the Avni Institute. Both deal with light in the landscape. Yael Keinan shows skilled oils and screenprints, the latter formalised to the point of abstraction (striking is No.3). Some of the oils are atmospheric, others are brought forward onto the picture plane somewhat in the manner of her teacher, Streichman. Then again, a house in a line is reduced to a few calligraphic strokes on a coloured ground, almost like early Fima. An uneven effort but one has the feel-



Lydia Druet: seascape, pastel (Nora Gallery, J'lem).



Miriam Atar: watercolour, 1983 (Alon Gallery, J'lem).

ing that Keinan is definitely "getting there."

The opposite walls are covered with more literal but attractive pastels by Lydia Druet, whose work derives more from the French post-impressionists. Her handling and colour, over warm-toned paper, is clean and lively, but her work sometimes verges on the pretty. Compositions are competent, but without surprises. (Nora Gallery, 9 Mamoun, J'lem.) Till July 23.

PASTELS and mixed media works on paper by American artist Ann

Royer hark back to the early days of experimental art in Paris. Royer draws and colours groups of dances or what appear to be circus riders, using the formalised shape and rhythmic line beloved of the Armory Show period. She manages, however, to infuse them with a character of her own and the figures themselves have an entirely contemporary look. A single impressive bronze, of a dancer, is made in the manner of Duchamp-Villon, but with a slight expressionist twist. (Angel Gallery, 13 Shlomzion Hamalka, J'lem.) Till July 23. □

Velazquez: a turning point

Meir Ronnen

VELAZQUEZ, By Enriqueta Harris. Oxford, Phaidon Press. 240pp. With 228 illustrations, 43 in colour. £27.50.

THE author of the admirably readable and thoroughly informative text to this book succinctly hits the nail on the head time after time: that Velazquez was, with Rembrandt, the greatest painter of his day; that he was the heir to and often surpassed, the achievements of Caravaggio and Rubens; that he had a profound influence on painters from Zurbaran and Goya to Manet and Picasso; that his portraiture is among the greatest of all times and that it possesses a remarkable composure and stillness. All that is missing is the why.

Like all the great portraitists, Velazquez was accomplished as a teenager and a master in his early twenties. But, like Rembrandt, his portraiture evolved with age. Everyone only slightly familiar with his work can, without much effort, summon up the images of the Spanish court, the kings, princes and Infantas with their Habsburg lip, their buffoons and dwarfs, the magical presence of Juan de Pareja, the unforgettable crafty visage of Pope Innocent X.

Velazquez was, simply, a turning point in painting. He was a painter's painter for two simple reasons not gone into here. He possessed to a remarkable degree that quality which all his heirs so admired and sought to achieve: the quality of breadth, breadth of facial plane, breadth of paint handling, breadth of drawing and character and last, but not least, breadth of composition. Velazquez used the same classical geometrical devices of composition as El Greco, Rubens and

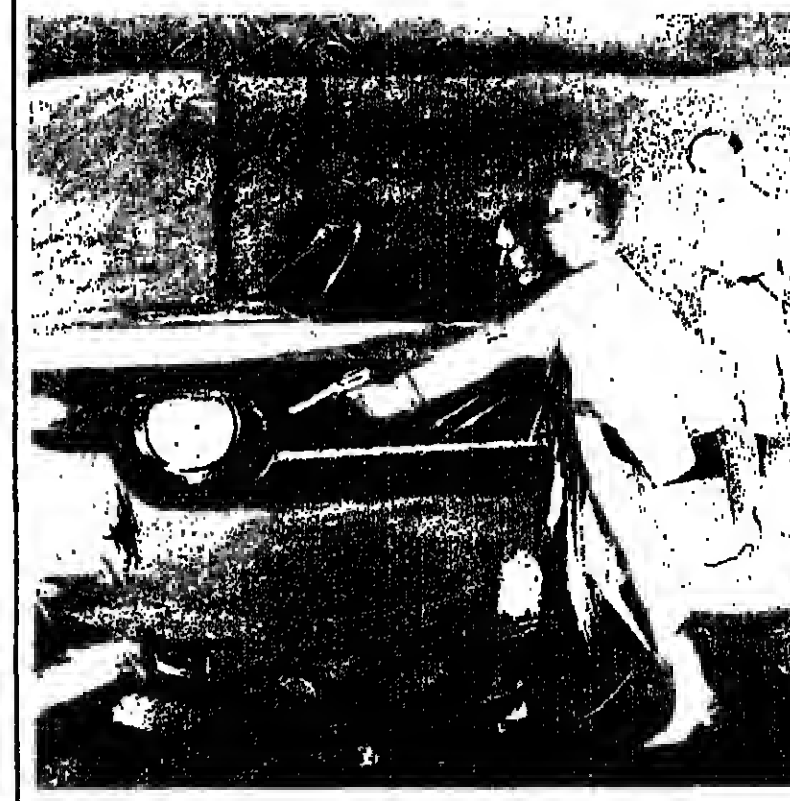


Velazquez: Pope Innocent X (detail).

of painters (and few put them to better use than Sargent).

Sadly, many of the reproductions in this carefully designed and handsome book do not do justice to the edifying text, which covers all recent scholarship (including Madlyn Millner Karr's 1976 *Velazquez, The Art of Painting*, from which it borrows a few ideas and dismisses others). Neither the photography nor the printing do the slightest justice to Velazquez. The paint quality disappears. One longs for more details, or a close up of the head of Innocent X, here a slick approximation. Some of the black and white reproductions are better, while others seem to lack ink.

Nevertheless this is a fine introduction to the painter, his life and times; and it even comprises the text of Pulido's life of Velazquez, together with a concomitant chronology of his works. A must for art history students. □



Yehuda Yatziv: "We All Love Heroes", acrylic ("Graphics 3", Haifa).

Pop goes the weasel

YEHUDA YATZIV shows large canvases in acrylics, oils and also drawings (the last his weak point), influenced by pop art. Each painting tells a straight story expressed through expert composition. A tale of sordid life is explicit in the triptych "Interrogation" of blindfolded men and women, clad in the simplest clothes compatible with decency, although the males, their trousers disordered (e.g. genitals visible), have evidently been beaten up. Three sets of figures inhabit this gangster world of murder ("We All Love Heroes") and life in basements ("Somewhere Deep In Europe"); well dressed men; tall, mannish women yet clearly

feminine, admiringly passive towards their men and overcome by fear for the third figures, viz. mad dogs from which the male's gun protects them ("In Self Defence"). To convey this world, Yatziv's composition is ably complemented by harmonious bright colour (provided there is not too much white), attaining a luxurious bronze in the nude of a lanky Amazonian striptease girl ("Red Hearts"). The only signs of tranquillity in this show are a couple's quiet dogs ("Morning Walk") and the restful and competent "Holiday in Rhodes" — but what lies beyond? ("Graphics 3" Gallery, Haifa.) Till July 23. □

E. HARRIS

In search of Rembrandt

Meir Ronnen

REMBRANDT: SELF PORTRAITS. By Christopher Wright. London, Gordon Fraser. 136 pp. 123 plates, 56 in colour. £12.95.

I AM glad to be able to return to a book to which I was able to give only a few lines at the time of the last Book Fair, when I incorrectly recorded that it was available through the Franklin Agency. Christopher Wright has managed to give us a book on Rembrandt that fills a gap: a new chronological catalogue raisonné of nearly a hundred "self-portraits" — there are many in which he merely used himself as a model — etchings, drawings and paintings.

There are extensive notes to the plates, miniatures of which are integrated into the introductory essay. Having weeded out all the drörs, copies and pastiches, Wright leaves us to draw our own conclusions about the few famous works still under a cloud. Two of the still suspect are actually the two Rembrandts I have always liked most, one in the National Gallery of Victoria in Melbourne, the other in



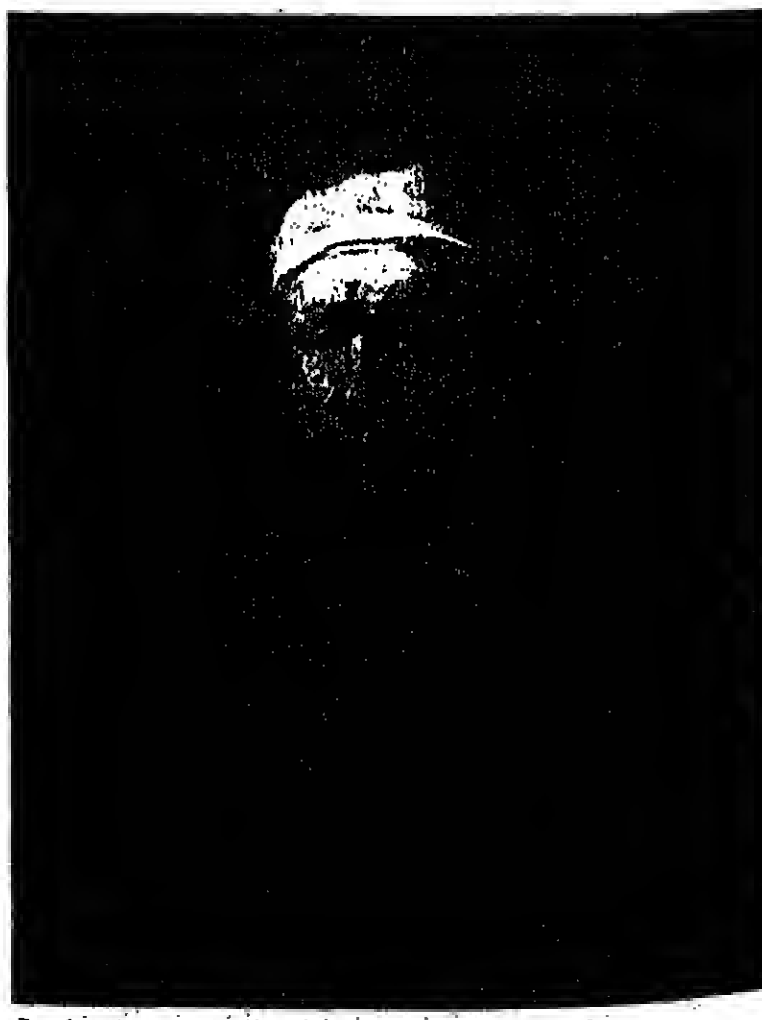
Rembrandt: the Fogg self-portrait, the Fogg Museum in Boston.

As Wright points out, these two paintings are close in style and what I believe has made them suspect is that they are quite unlike any other self-portrait of the master's late period, which gave us only six other self-portraits. What makes them different is not only that they look to their right (and into the beyond, perhaps beyond the grave); both possess a freedom of handling and a sense of breadth that is positively heartwarming and which contains the hallmark of genius in itself. Both are clearly of the same face and by the same hand; and by someone

who knew the face very well: one has only to compare the handling of the bridge of both noses in relation to the successive recession of upper lip and chin. The eyes are also similar in treatment. I don't believe that anyone trying for a pastiche of a Rembrandt self-portrait would or could have invented a new Rembrandt style.

These two paintings from 1660 are intimate, sad self-portraits of the winter of the man, not the famous artist at work, but the record of wilting flesh, ennobled only by a ray of heavenly light. They are also the successful efforts of an aging artist seeking relief from his own mannerisms. If it should ever be proved that these two magnificent paintings are not by Rembrandt, then I shall not feel sorry for myself, but rather for Rembrandt, who should have painted them.

I grew up with the Melbourne Rembrandt. Even today, its expression, the design of its lighting, even the glazed highlight on the tip of the nose, are all engraved on my memory. I have the feeling that Mr. Wright has not seen it. When he does, he may be as forthright about it as he is with other works in his valuable book. □



Rembrandt (?): detail of the Melbourne self-portrait.

WHAT'S ON

Notices in this section are charged at \$18.15 per line including VAT; insertion every day costs \$18.15 including VAT, per month.

Jerusalem

CONDUCTED TOURS:
Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its musical activities and its impressively modern building. Free guided tours weekdays between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe. Tel. 521241.

HABASSALI — Guided tour of all installations. Hourly tours of Kiryat Habassali and Habassali Mt. Scopus. Information, reservations: 02-416111, 02-426271.

Hebrew University

1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus, Buses 9 and 24.
2. Mount Scopus tours 11 a.m. from the Mount Scopus Reception Centre, Sherman Building, Buses 9 and 24 to last stop, Tiedler Jewish. Tel. 02-852819.

American Mizrahi Women. Free Morning Tours — 3 Alkali Street, Jerusalem. Tel. 02-699222.
Ensemble World Tel. Zion Women. 26 Ben Asa, musical activities and its impressively modern building. Free guided tours weekdays between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe. Tel. 521241.

Tel Aviv

CONDUCTED TOURS:
American Mizrahi Women. Free Morning Tours — 3 Alkali Street, Jerusalem. Tel. 02-699222.
WIZO: To visit our projects call Tel Aviv, 232919; Jerusalem, 226060; Haifa, 89537.
PIONEER WOMEN — NA'AMAT. Morning tours. Call for reservations: Tel Aviv, 250996; Jerusalem, 232919; Haifa, 89537.
YOITZI ALIYA — Guided Tour of a Youth Aliya Village (free of charge). Information and reservations: Mrs. Dorit Goldbaum, Israel Discount Bank, 01-248251.

Haifa

What's On in Haifa, dial 04-641840.

ART GUIDE

Notices in this section are charged at \$18.15 per line including VAT; insertion every Friday costs \$18.15 including VAT, per month.

Jerusalem

MUSEUMS

Israel Museum. Exhibitions: George Segal, sculptures; The Photographs of Manuel Alvarez Briner; Oil Lamp section. Permanent collection of Judaica, Art and Archeology; Primitive Art from the Museum's collection (Museum Pavilion); Looking at Pictures (Roth Yonah Wing); Permanent exhibition in Prehistory Hall; Farnell and Albertine Sing Yavidi — 18th cent. Venetian Operatic Unconquered when Italy's Special Exhibits: "New" 5th cent. mosaic from a Byzantine church; Torah Initials (Rimonim) produced in San'y by Yemenite Jewish goldsmiths in beginning of 19th century. At the Rockefeller Museum, Kadesh-Barnea, Judean Kingdom (torches). Paly Centre: Wonderful World of Paper.

Yeha Moshe Windmill Permanent Exhibit on life and work of Sir Moses Montefiore, Sun.-Thur. 9 a.m.-4 p.m., Fri. 9 a.m.-1 p.m. Admission free.

The Tzofim Post. Permanent Exhibits on Jerusalem Divided and Reunited in restored former military outpost. Sun.-Thur. 9 a.m.-3 p.m. (1 Hall Haddusa St.).

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century. World War II, 6, Reh. Ur Hapaz, Jewish Quarter Old City. Sun.-Thur. 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wilson Museum at Helehal Shimon. Permanent Exhibits of Judaica. Drottman Room. History of Jewish People. Special Shavim Exhibit. Sun.-Thur. 9 a.m.-1 p.m., Fri. 9 a.m.-12 noon. Tel. 635212.

Tel Aviv

Tel Aviv Museum. New Exhibitions: Picasso. Continuing Exhibitions: Expressionism, A.E. Benck. Expedition to the Holy Land. Helmar Levy. Photographs 1910-1947. Impressionism and Post-Impressionism. 20th Cent. Art. Israeli Art. New Acquisitions 1982-83. On Display: Paints from the Museum Collection. II Sculptures and Triptych, Isaac Tumbach.

Visiting Hours: Sat. 10-2, 7-10; Sun.-Thur. 10-11. Closed. Helena Rubinstein Pavilion: Sat. 10-2, Sun.-Thur. 9-1, 5-7. Closed.

Inbal Dance Theatre

Bechorot 83

Saturday, July 9, 1983, 9 p.m. — Jerusalem Theatre
Monday, July 11, 1983, 8.30 p.m. — Neve Tzedak, Tel Aviv
Tuesday, July 12, 1983, 4.30-8.30 p.m. — Garad Becher Centre, Jerusalem
Thursday, July 14, 1983, 9 p.m. — Gan He'em, Hefa.

Tickets:
Tel Aviv — Costal and other agencies
Jerusalem — Jerusalem Theatre, Garad Becher Centre and agencies
Hefa — Gabor and other agencies
For groups and work committees at Inbal offices and at box office on evening of performances.
Budget in Inbal's preference for car rentals.

At Budget, you're #1.
Inbal office, 8 Reh. Yehiel, T.A., Tel. 03-653711, 852768.

ISRAEL DISCOUNT BANK
in support of Art and Culture.

KOL YISRAEL — MUSIC DIVISION
in cooperation with the Dormition Abbey presents:

The Israel Sinfonietta
Soloists:
ROBIN WEISER-CAPSOULT, soprano
MIRA ZAKAI, contralto
WILLIAM WALTON, tenor
YARON WINDMULLER, baritone

Programme:
BACH — Musical Offering, orchestrated by Igor Markevitch
MOZART — Symphony No. 40 in G Minor, K. 550
BRAHMS — 9 Love Songs in Waltz Form for 4 Singers and Orchestra

Saturday, July 9, 1983 at 8.30 p.m. Dormition Abbey, Mt. Zion, Jerusalem.
Tickets available at Klein and at box office.

The Cameri Theatre of Tel Aviv

Israel Theatres

Habima The National Theatre

CAUCASIAN CHALK CIRCLE
Sat. July 9, Sun. July 10

TRUE WEST — Tzavta
Sat. July 9, Sun. July 10

GOOD — Cameri Auditorium
Mon. July 11; Tue. July 12
Wed. July 13 — simultaneous translation.

SUITCASE PACKERS — Jerusalem Theatre
Mon. July 11; Tue. July 12

DIRTY HANCO
Sat. July 9, Sun. July 10
Mon. July 11; Sat. July 18

TROJAN WOMEN
Sat. July 9, 9 p.m.

THE ORCHER'S SHOP
Sun. July 10; Mon. July 11

YOSHE EGEL
Tue. July 12; Wed. July 13

PLEASURE YACHT FANTASIA
An exclusive holiday cruise to the
GREEK ISLANDS and the TURKISH COAST
for families, friends, or for business.
More information:
FANTASIA CRUISES
P.O. Box 420, Herzliya 461 130
Tel. 053-88482

SUPER MUFFLER
HAVING EXHAUST PROBLEMS?
Work done by specialists, while you wait.

TEL AVIV — 6 Hasoleim St.
(behind Sephotex)
Tel. 337088

This place is different

Best Prices NEW OLIM Personnel Import
KEF — קיף
TEL AVIV — 6 Hasoleim St.
(behind Sephotex)
Tel. 337088

SONY Rigidale
CALORIC
JERUSALEM,
11 Lincoln Street, Tel. 243842.
by appointment only

RENT
TVS — WASHERS
COOKERS — FRIDGES
ELECTRIC HOUSE
14 Rehov Asa,
Jerusalem
Tel. 632977

MAGDA
Dental Laboratory
Urgent false teeth repairs in half an hour.
66 Allenby St., Tel Aviv,
2nd floor, Tel. 821088

MACHON MEIR NEW YESHIVA AND ULPAN PROGRAM (for men)
MACHON ORA TORAH STUDIES AND ULPAN (for women)

In the spirit of Rabbi Kook's philosophy.

- Yeshiva studies for students of all backgrounds (beginners as well as graduates of Yeshivot in the Diaspora) including Talmud for men, Tanach, Laws, Jewish Philosophy, etc.
- Intensive Ulpán for beginners and more advanced students.
- Trips throughout the country and visits to Settlements.
- Full dormitory facilities in a warm Israeli atmosphere.
- College accreditation.

Register now at:
Machon Meir 2 Shderot Hamelir
Machon Ora for Women Tel. 02-289268
Kiryat Moshe, Jerusalem. Tel. 02-525997, 5319068

SUNDAY'S BREAKFAST: COFFEE, TOAST AND ELKINS.

On the way to the breakfast-table every morning, stop by your doorstep

The Sunday Jerusalem Post features the column by Michael Elkins, the internationally-known ex-BBC commentator. Goes nicely with coffee and toast. Add a dash of Acher Felix Lendau's bi-weekly law report; and then pore over an expanded sports page. Then on Monday, the best of American cuisine: The New York Times Weekly Review. Vegetarian? We recommend Welter Frenk's gardening column — fresh and lively. Garnished with seamy Joe Morgenstern's Q and A on you and your money. In Wednesday's Post, the cholesterol-free Today Page examines in-depth the trends and leaves affecting women and the family. And much more: a doggy bag full of Dry Bone, a daily Daily Telegraph puzzle to puzzle with pretzels, and special dietary supplements featuring such topics as Israel's relations with Canada, U.S.-Israel relations, gardens, pets, computers, fashion, travel, home furnishings and good taste. Daily stock market reports, lettuce to the editor.

The Jerusalem Post.

TIMES have changed. The passions that once ruled the various Christian denominations in their zeal to control their holy places have abated somewhat. No longer do monks batter each other with ceremonial crosses. But the fact that Israel has become the arbiter between the branches of Christianity has thrust it into a position which is not to be envied.

There are particular sensitivities concerning two shrines, the Church of the Holy Sepulchre in Jerusalem and the Church of the Nativity in Bethlehem, one marking the site of the crucifixion and burial of Jesus, the other marking his birthplace. Both are not just spiritual shrines — they are also buildings which are used and require repair.

In the Church of the Nativity, for example, the roof leaks. Everyone knows the roof leaks. During the Christmas season, rain drips on the worshippers; experts fear that permanent damage may be done to the rare mosaics on the upper walls. But no one can agree on who should fix it.

The problem is not a new one. L.G.A. Cust, the district officer of Jerusalem during the Mandate, wrote in 1929 in what was a confidential document entitled *The Status Quo in the Holy Places*: "No question more constantly exercised the Moslem rulers of Palestine and took up more of their time than the ever recurring difficulties and disputes arising out of the circumstances that the Christian Holy Places in Jerusalem and Bethlehem were not in one ownership but were shared and served by several communities."

He added that the experience of the Mandatory government did not differ greatly in this respect. For 13 centuries, Cust noted, the Holy Places of Christianity were under the dominion of a non-Christian power from whom concessions were obtainable by diplomatic pressure or other influences. A contemporary expert on the subject remarks that the "other influences" were usually bribes offered to the Turkish governors.

THE TWO CHURCHES are, for the most part, divided between three communities, the Greek Orthodox, the Armenians and the Roman Catholics (usually referred to as the Latins), with various minor rights and privileges in the hands of other sects.

But such minor rights can have major repercussions, as may be seen from the 10-year unresolved struggle between the Copts and the Ethiopians over the possession of some huts on the roof of the Church of the Holy Sepulchre.

The dispute was brought up during the peace talks with Egypt, when the Egyptians demanded that the structures be returned to the Copts. Since the opening of the borders with Egypt, the wealthy and influential Egyptian Coptic community have been ordered by the head of their church not to go on pilgrimages to Jerusalem until the buildings are in their hands.



churches are not always in agreement about what constitutes the status quo.

The roof of the Church of the Nativity has never been the same since the lead roof was removed by the Turks in the early part of the 17th century for the manufacture of ammunition. Numerous small repairs have been conducted since. Now, the experts say, it needs to be replaced.

THE MAIN rights within the basilica are in the hands of the Greek Orthodox. It is they who have the official right to clean the building once a year. They have the

Battle for the belfry

HAIM SHAPIRO describes the fight for control of the major Christian shrines in Israel.



exclusive right to hold processions in the nave, and they say that the church is theirs and that they are the ones who should replace the roof.

When he speaks of the Greek presence in the land, he begins not with the Church, but with Alexander the Great. The first Greek bishop of Jerusalem was the apostle Mark, he says, and his Church traces its rights in the holy places to the reign of Constantine in 335.

For them, any rights which the Latins and the Armenians have in either church are in the nature of a usurpation, the result of interference by corrupt rulers. The claims of the Latins arose only during the time of the Crusades, while those of the Armenians date from the 16th and 17th centuries.

"If we were free to conduct the repairs ourselves in both churches," says the patriarch, "we would build these shrines with gold." The repairs which the Mandatory government carried out in the 1930s were illegal, he says adamantly. Then he adds a political note: "If this land is yours forever, as your prime minister says, you should have the courage to make lasting decisions. It is not an answer to repeat the decision of a previous government."

In a letter to the Civil Administration, the patriarch thanked it for offering to pay for the repairs, but insisted on the right of his own Church to do so. Meanwhile, the Administration continues to be embarrassed. When pilgrims come and see a leaking shrine, it is the government they accuse of negligence.

A spokesman for the Armenians, who also asked not to be named, admitted that the 6th century mosaic, which the Armenians found on Mt. Zion and transferred to the Church of the Holy Sepulchre, did perhaps reflect an attempt to express the national feelings of the Armenians.

A high Roman Catholic official, who also asked not to be named, admitted that not everything his church had done was necessarily in the best of taste.

But the most surprising statement came from Diodoros. After explaining the historical rights of his Church, and the fear that these rights were being encroached upon by the others, he said that much of the work done in the church had been carried out in an effort to ensure that these rights were safeguarded. This explained the thick high walls that were built where previously low walls or temporary partitions had existed.

Asked to express his own opinion of the work, especially the iconostasia, the wall separating the apse from the rest of the church, he paused. It was this wall that had caused much of the criticism.

"When I was elected patriarch in February 1981 I had not been in Jerusalem for 20 years, as I was serving as an archbishop in Jordan," he said. "My first steps as patriarch were in the Church of the Holy Sepulchre. When I saw the iconostasia, I stopped the work. I thought it was not worthy of the Holy Sepulchre."

tions that are critical of his work, despite the fact that he takes infinite pains to ensure that the reconstruction at the site are historically accurate, reflecting all the major periods. At the same time, UNESCO seems to take no interest in the restoration work being done nearby in the Old City.

Although Ben-Dov sent his letter over a month ago, he has not yet received a reply. In view of the political orientation of the organization, he is not likely to get one.

In his letter, Ben-Dov complained about a 6th century mosaic being laid out over 12th century vaults, of Romanesque capitals being replaced with capitals in very different styles, some with scenes that are anachronistic in the context of the church, and of walls built in the central nave which destroy the plan of the basilica.

Perhaps in an effort to be balanced in his criticism, Ben-Dov touched upon actions by each of the communities in the areas where, according to agreement, they are free to do as they see fit.

When asked whether a religious institution like a church, which constitutes a shrine to millions of believers, is not outside the realm of the UN organization, Ben-Dov pointed out that last winter, at a conference in Basel, UNESCO passed a resolution not to give in to religious pressure.

STRANGELY enough, in this case the spokesman for the churches were apologetic. The strongest defence for their freedom to change came from Daniel Rossing, head of the Religious Affairs Ministry's department of Christian communities. He put forward the argument that the church is not an historical monument but a living edifice that reflects the spiritual feelings of those using it.

One informant pointed out that there were two distinct phases in the restoration work. At first, he said, there was a genuine attempt to restore the old building. Then each community took over and began adding things.

A spokesman for the Armenians, who also asked not to be named, admitted that the 6th century mosaic, which the Armenians found on Mt. Zion and transferred to the Church of the Holy Sepulchre, did perhaps reflect an attempt to express the national feelings of the Armenians.

A high Roman Catholic official, who also asked not to be named, admitted that not everything his church had done was necessarily in the best of taste.

But the most surprising statement came from Diodoros. After explaining the historical rights of his Church, and the fear that these rights were being encroached upon by the others, he said that much of the work done in the church had been carried out in an effort to ensure that these rights were safeguarded. This explained the thick high walls that were built where previously low walls or temporary partitions had existed.

Asked to express his own opinion of the work, especially the iconostasia, the wall separating the apse from the rest of the church, he paused. It was this wall that had caused much of the criticism.

"When I was elected patriarch in February 1981 I had not been in Jerusalem for 20 years, as I was serving as an archbishop in Jordan," he said. "My first steps as patriarch were in the Church of the Holy Sepulchre. When I saw the iconostasia, I stopped the work. I thought it was not worthy of the Holy Sepulchre."

Home on the range



Israel's Nature Reserves Authority is planning a research park and field school in the Arava, to breed and care for endangered species native to the area.

The centre will be built on a 30,000-dunam area, made available to the Authority on a five-year trial lease. During that period, the nature reserve must show a profit or risk forfeiting its lease.

Your friends and relatives overseas want to know more about the habits and habitats of Israel's human and animal populations. They should be reading THE JERUSALEM POST International Edition.

The weekly International Edition shows them the whole range of Israeli life, in 24 pages of reports and features from THE JERUSALEM POST, the country's only English-language daily newspaper.

Get someone a gift subscription today.

THE JERUSALEM POST INTERNATIONAL EDITION P.O.B. 81, 91 000, JERUSALEM

Subscriptions can be handled in at:
Heb. 2 Rahov Hahavzelet, Jerusalem
Jerusalem Post 11 Callobank St. Tel Aviv
Jerusalem Post, 16 Rahov Nofim Haila

Please send The Jerusalem Post International Edition to:

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

My cheque for _____ (see rates below) is enclosed
Please send a gift card to the recipient in my name

Name _____

Address _____

AIRMAIL SUBSCRIPTION RATES	6 Months 28 issues	1 Year 52 issues
U.S.A., Canada	US\$22	US\$40
U.K., Europe	US\$22	US\$40
Other countries	US\$25	US\$45

Payment can be made in Israel Shekels at the rate of exchange on the day of payment, plus 15% VAT.



Books make great gifts... ...for family, for friends, for yourself!

Need a special gift? Or are you just feeling a little self-indulgent? There's nothing better than a book. The titles listed here are available from the offices of The Jerusalem Post in Jerusalem, Tel Aviv and Haifa. You can order by mail, too. Just fill out and send the coupon below, with your cheque, to THE JERUSALEM POST, BOOKS, P.O.B. 81, 91000 Jerusalem. Prices include VAT. Postage and handling are free. Offer is good until July 31, 1983 ONLY.

TO: THE JERUSALEM POST BOOKS, P.O.B. 81, 91000 Jerusalem.

Book title	Price
.....	IS
.....	IS
.....	IS
.....	IS

I enclose cheque for TOTAL: IS

NAME (please print)

ADDRESS

TOWN POSTAL CODE

HOW TO GET WHAT YOU WANT IN NINE LANGUAGES
By Lili Oarvell
This handy phrase book gives travellers the appropriate translations into Hebrew, English, German, French, Italian, Greek, Japanese, Spanish and Dutch. Slim enough to be conveniently carried in a pocket. Published by Certe and The Jerusalem Post. 150 pages, paperback, illustrated.
IS 244

CARTA'S GUIDE TO EGYPT
By S. Ahituv and A. Iareel
Planning a trip to Egypt? This book tells you where to go, what to see and what not to see. The slim, easy-to-carry volume includes maps, drawings and colour photos. Published by Certe and The Jerusalem Post. 83 pages, paperback, illustrated.
IS 319

STREET PEOPLE
By Helge Dudman
The stories behind the names of Israel's main streets. Learn about Dizengoff, Nordau, Tchernichowsky, George Eliot and many more, in this antediluvian volume. Published by Certe and The Jerusalem Post. 200 pages, hardcover, illustrated.
IS 673

ISRAEL GARDENING ENCYCLOPEDIA
By Welter Frenkl
Comprehensive, month-by-month instructions for planting everything that grows in Israeli gardens, homes and window boxes. For green-thumbed wizers and regular, garden-variety plant lovers, this bestselling book is a must. Published by Certe and The Jerusalem Post. 258 pages, laminated hardcover, illustrated.
IS 1010

CHAIM NACHMAN BIALIK: SELECTED POEMS
Ruth Nevo, translator
The bilingual edition, with Hebrew original and English translation on facing pages. Translated by Ruth Nevo, professor of English Literature at the Hebrew University of Jerusalem. A beautiful gift for anyone who loves poetry. Published by Dvir and The Jerusalem Post. 198 pages, hardcover.
IS 695

WITH PREJUDICE
By Alex Berlyne
With tongue planted firmly in cheek, Jerusalem Post columnist Alex Berlyne lovingly essays nearly every institution hallowed by men. Published by Certe and The Jerusalem Post. 258 pages, hardcover, illustrated.
IS 888

The Jerusalem Post Family Library

IN THE late 1970s, when Israel was between wars and thus, by definition bored with itself, one of the subjects the Israeli media batted on to make that boredom bearable for a few weeks was a flap over a young professor of philosophy at Tel Aviv University.

Dr. Baruch Kroi considered himself a disciple of the late author Ayn Rand and a devotee of her philosophy of primal egotism. In a series of lectures and newspaper articles, Dr. Kroi tried to convince Israelis that the single rud value in life was egotistical self-interest and that all other values were either driven or derived from that primal egotistical drive. His short-lived notoriety derived from the feeling that his philosophy was so antithetical to everything Israeli as to make it eminently newsworthy.

What prompts me to recall the otherwise forgettable Dr. Kroi is my recent visit to the Antipodes and my recollection that shortly after his meteoric burst of prominence, he became a yored to Australia. I never did find Dr. Kroi there — to tell the truth, I didn't bother to look for him. But my weeks in the Antipodes convinced me that if one were going to drop out — from Israel certainly, but also from a good part of the rest of the world — Australia and New Zealand were the places to do it.

The contrast with Israel, especially, couldn't be greater. We are a manic, hyperactive and hyperconcerned society, with a tendency to fabricate imaginary problems to add to the very long list of real ones. Australia and New Zealand seem, at first glance, as close as one could get to a problem-free existence.

In a previous article, I quoted recent South African Jewish immigrants as saying that Australia was the closest thing to the never-never land of South Africa, but without the apartheid. In another sense, Australia is also the closest thing to the United States, but without its pervasive atmosphere of social violence.

CAN THERE, however, be a surfeit of such desirable things as a life with no problems? Some of the people I met, and especially many of the academics, seemed to think so. Academics tended to complain of the feeling of isolation from the big world, and of the frustration of living in an academic backwater.

Australia and New Zealand share that problem with Israel, which is also on the fringe of the Western academic world. But the difference between us and them is sheer physical distance. Israelis are only a few hours away from Europe, and by the same token Europeans are only the same distance and time away from us. Israel is very much in the middle of the migratory patterns of European and American academics, politicians and businessmen.

Australia is not, and New Zealand even less so. It is 10-12 hours' flying time from their major cities to the west coast of the U.S., to Japan or Singapore, and 20 hours and more to West European centres. Nevertheless, many Australians and New Zealanders travel, for the same reason apparently that motivates the Jewish Israeli *Völkerwanderung*, escape the feeling of geographic and cultural claustrophobia.

The fear of some people is much stronger than that of being relegated to a cultural periphery, however pleasant. A former New Yorker who is a professor at a New Zealand university was bitter about

his "monumental mistake" in transplanting himself in the mid-1970s. "They wouldn't know an idea if they stumbled over it, these lower-class English squares," he said scathingly of his colleagues.

His wife, who came from a fundamentalist Ozark Mountain Baptist background, was much more understanding. "The trouble with Norman is that he's a typical neuritic New York Jew and he wouldn't recognize happiness if he saw it. Sure they have nearly no problems here, and not much truck with ideas for ideas' sake. So what's wrong with that? What's wrong is Norman's New York-Jewish conscience, that believes that being happy and having no problems is sinful."

Why did Norman and Marthe come from New York to the beautifully manicured countryside of New Zealand's Northern Island? To escape the curse of Vietnam, of course.

"But it was clearly a mistake. I had idealistic visions of escaping from a vicious America embroiled in the horrors of Vietnam, to an egalitarian country that had no war, no Vietnam and no nuclear bombs. But the price I had to pay in sheer boredom and frustration simply wasn't worth it."

This is obviously an extreme view. Much more typical was that of the woman who did my make-up for a television broadcast in Christchurch. She said she had

come from around Manchester three years ago "because you simply can't make a living in England any more. New Zealand is a beautiful country with a wonderful way of life. I'll never go back."

AUSTRALIA and New Zealand are typical countries of immigration, hitherto having doubled their populations since the end of World War II. While this immigration has constituted the greatest force for progress it also contains the greatest potential problem for the future. That problem is how to foster controlled population growth while maintaining the dominant culture established by the original immigrants from the British Isles.

This problem is especially acute in Australia, which equals U.S. minus Alaska in size but has only 15 million inhabitants, and those spread out in a few urban clusters along the eastern, southern and western rims of the gigantic continent. To get the feel of it you should imagine a United States that had only New York, Washington, New Orleans and San Francisco, with a fraction of their populations, and absolutely nothing in between.

Australian leaders concerned with the problem of the increasing unemployment and the need for economic development readily admit the prime importance of fostering additional immigration to spur domestic economic activity. Their dilemma is an unwillingness to

"dilute" the British and white European make-up of the population. The problem is that there simply aren't that many more potential immigrants from the British Isles (although that should not be ruled out if the British economy keeps on going down the drain).

The great fear is of being swamped by a large immigration from over-populated South and East Asia. Compared with Australia's 15m. people, Indonesia next door has close to 150m., the Philippines over 50m., Japan over 120m. and India, Bangladesh and Pakistan hundreds upon hundreds of millions. Some thoughtful Australians I spoke to believe that it will prove impossible in the long run to keep out millions of migrants from these countries, where the population explosion is only beginning. In the meantime, however, they are doing their best to keep them out, with very few exceptions being made for the Vietnamese refugee boat-people and other humanitarian cases.

NEW ZEALAND is much less touched by this potential pressure, although part of its own doubling of population has come from the influx of 80,000 Polynesians from Fiji, Samoa and Tahiti since the end of World War II. "Very few people know that Auckland is the largest Polynesian city in the world," it was told repeatedly.

The Polynesians, who were

originally brought over as cheap, unskilled labour during the initial phase of New Zealand's postwar industrialization, integrated very rapidly into the economy. New Zealand's major potential societal problem lies elsewhere, however, in the large Maori minority which is just beginning to come into its own.

The Maoris were the original indigenous population of New Zealand when British settlement began, as recently as 1840. Their number at that time was vaguely estimated to be several hundred thousand, but that number was sharply reduced in the next 100 years by wars and the initial shock effect of the introduction of European diseases.

In recent decades the number of Maoris has shot up again, and their population is now estimated at about 500,000, or close to 15 per cent of New Zealand's total population of 3.5m. There is a serious problem with these figures, however, because the question of who is a Maori is no less vexatious than that of who is a Jew.

I had the opportunity to stay overnight with two Maori families, and they openly admitted that there are almost no pure-blood Maoris left. Inter-marriage between the British settlers and the Maoris has been quite common for the past century and a half, and the 500,000 figure is based on the number of people who choose to identify themselves as Maoris.



Never-never lands

If one were to drop out, Australia and New Zealand are the places to do it, writes The Jerusalem Post's YOSEF GOELL, who recently returned from a visit to the Antipodes.

100



ISRAEL FOR STUDENTS

REGISTRATION FOR STUDIES

Olim and temporary residents (A-1) who arrived in Israel after April 1, 1982 and who wish to register with the Student Authority for the 1983/84 academic year, are requested to contact one of the Student Authority offices listed below:

Jerusalem — 15 Rehov Hillel (Ministry of Immigrant Absorption)

Tel Aviv — 6 Rehov Esther Hamelka (Ministry of Immigrant Absorption)

Haifa — 7 Rehov Pelyam (Ministry of Immigrant Absorption)

Beersheba — Hanegbi Building, Sderot Hanasi'im (Ministry of Immigrant Absorption)

Reception hours: Sunday-Thursday 8.00 a.m.-1.00 p.m.

Students are required to enter an academic framework (secular or religious) within 18 months of the date of their arrival in Israel, in order to qualify for Student Authority assistance. However, regular army service in the IOF is not counted as part of this 18-month period, and does not affect eligibility for aid.

Cunning craftsman

SINCE it was one of the most widely praised novels of the past decade, *The White Hotel* understandably is a hard act to follow. Even more so because D.M. Thomas' (two earlier novels had been considerably less successful efforts, and because his very recent translation of Pushkin has been received, to say the least, with less than universal acclaim. So was *The White Hotel* a fluke? Could the British poet reach such dizzy heights again in fiction?

The answer is *Ararat*, and in its way this new novel is every bit as much an achievement as *The White Hotel*. That qualifying phrase lurks like a mole in the previous sentence only because *Ararat* is likely to have much less popular appeal than *Hotel*. The earlier novel was about sex and death instincts, 20th century psychoses, the Holocaust and Jews, all items of broad interest. The new book concerns the nature of art and imagination and freedom, things which fewer people bother about. The novel touches, not unsympathetically, on the plight of the Armenians, but hardly enough to be embraced by Armenian nationalists as new ammunition for their cause; even the epiphanic Armenian peak serves in the book as a symbol of artistic freedom.

Above all, *Ararat* is an intricate and handsomely crafted Chinese box. It will irritate the impatient reader who is not interested in self-celebrating word games. But it will reward the dogged reader who in the end will celebrate Thomas' cunning.

THOMAS begins his narrative in the voice of a contemporary Russian poet, a fictional but highly recognizable person. Sergei Rozanov keeps an assignation with a blind female admirer whom he has never met before. She turns out to be rather unattractive, but the poet

ARARAT by D. M. Thomas. London, Victor Gollancz, 191 pp. £6.95

S.T. Meravi

does his duty by her. Then, to while away what promises to be an otherwise boring night with his adoring but uninspiring muse, Rozanov agrees to do one of his famous "improvisations." The subject the woman gives him is improvisation itself.

Rozanov accordingly improvises three writers, Russian, American and Armenian, who decide to while away the time at a literary conference by improvising tales of their own. The Russian begins by spinning a first-person account about a Russian poet named Victor Surkov. This ruddy Russki, also of an easily recognized type, is taking a slow ocean voyage to New York. Along the way he becomes entangled with several other passengers. To escape these involvements, Surkov starts to improvise a conclusion to a fragment of a short story by Pushkin.

The fragment (such a Pushkin document actually exists) is about a Russian poet named Charsky who becomes entangled with an Italian improvisatore. The Italian gives a performance in which which he improvises a poem about Cleopatra's lovers. The poem is subsequently published in a magazine edited by Pushkin. A certain Russian nobleman, believing the poem a veiled satire on his mother, challenges the Italian to a duel, the same sort of absurd affair of honour in which Pushkin was killed.

I SUSPECT that even with this précis, some readers will be impatient. But Thomas is just as adept at pulling off this convincing

wunderland refraction as is his compatriot John Fowles. He also shares Fowles' penchant for occasionally stepping back from the narrative and, with well-earned licence, admiring his own handiwork. In one neat metaphor, for example, one of Thomas' multiple narrators says: "Soon I grow tired of knocking balls around aimlessly. Eventually I hang up the cue and, climbing on to the table, stretch out prone on it. It is something I like to do. I find the closeness of the dazzling green acts on my imagination. And right now I feel a pricking in my nape, and I take a notebook and pencil from my pocket..."

What a pleasant picture of the imagination stretching out under a tree in preparation for coupling with the muse. But consider this little speech that comes much earlier in the book: "She asks me what I do for a living, and is surprised when I say that I'm an athlete too. 'I'm really a sprinter,' I explain, 'but ten years ago I was requested — well, I didn't have much choice about it — to run a marathon. I found it dreadful but I started my second marathon before I'd finished the first, and I didn't do very well, though I was pleased with my performance. In my third marathon I came in first, yet it wasn't very satisfying. It made me realize all the more, I'm really a sprinter. I shall run one more marathon — possibly 10,000 metres — then go back to the sprints.'"

SOUNDS very much like poet D.M. Thomas regretting his first two novels, grudgingly accepting the success of this third, saying he'll do one more — that would be this book — and then planning to return to verse. If such is the case, the gain will be restricted to the tiny audience that still reads poetry; the loss will be to the much wider world of fiction lovers, who have too few candidates to take Thomas' place.

Four by A.N. Wilson

PRIZE-WINNING British novelist A.N. Wilson, the Literary Editor of *The Spectator*, now has all his novels in paperback. I find myself charmed by Wilson's deceptively gentle mixture of Powell, Waugh and Woolf, but the perils of his middle-and upper-middle-class contemporary Englishers have left me rather cold. That is, until I read *The Healing Art*.

There is nothing farcical about its opening. Two women recovering from breast cancer probes have their X-rays mixed up by an over-busy, money-grubbing surgeon. Pamela Cowper faces imminent extinction, only slowly to learn that a mistake has been made. "The reassessment of her life results in some remarkable changes. A staid spinster becomes today's liberated woman, tries out both sexes and gets mixed up with New World Americans who literally burn themselves out. In the end she learns how to be happy; and with a man who represents all the old virtues."

Pimlico, Wilson's first novel, also mixes a meeting of two cultures with a homosexual theme; and even a piece of rape incest. His educated heroine is picked up by an aging wealthy German who has a relationship with both her brother and the man to whom she is passed on, through the German's in-

THE SWEETS OF PIMLICO by A.N. Wilson. Penguin, 179 pp. £1.75. UNGUARDED HOURS by A.N. Wilson. London, Hamlyn, 191 pp. £1.50.

THE HEALING ART, by A.N. Wilson. Penguin, 270 pp. £1.95.

WHO WAS OSWALD FISH? by A.N. Wilson. Penguin, 284 pp. £1.95.

Meir Ronnen

heritance. It's all very polite and low key. After brother and sister make it together, all he can murmur is "how very Egyptian." How very English.

On the other hand, *Unguarded Hours* is a campy farce. Norman Shotover is a 25-year-old innocent, a lamb among the modern wolves in what ought to be a well-behaved cathedral town. Having it off with the Dean's liberated daughter seems close to love until he finds her being tongue-tied in the bath by her sister's boyfriend. Unemployed, he takes refuge in Holy Orders, only to find that all his fellow theological students are as camp as a row of tents, and celebrate black — and gay — Masses in the nude. Wilson sends up all do-gooders; and eventually sends his anti-hero off in a high-glitter. Entertaining; but un-

convincing, though, goodness knows, the characters are real enough.

Of course, it's in the Waugh tradition to take the micky out of the Church while being totally involved with it. The threads of upper-middle-class religious affiliation tie all of Wilson's work together; and to the now established tradition of the modern English novel. Despite the wit-it expressions and the frank but discreet sex, Wilson's work seems part of that part of the English scene that never changes. Happily, the ease and quality of his writing is part of that tradition too.

THEN THERE is *Oswald Fish*, an unlikely title for Wilson's most elaborate set-piece, the heroine of which is the successful, liberated but earthy modern woman, grubby with commerce and penises with equal gusto and, in one way or another, bringing disaster to those she loves. As in *The Healing Art*, Wilson organizes a piece of almost gratuitous violence to dispose of key characters just before the end. He never offers a denouement, for his characters continue their lives in situations that the reader envisages for himself once the tale-telling is done — a characteristic of so many modern English novels. The bisexual brother from the earlier *Pimlico* also makes several cameo appearances, even boasting of once having had it off with his sister, a sort of in-joke bonus for faithful Wilson readers.

THE ETCHING on the dust jacket (taken from the *Illustrated London News*) has long held pride of place in Anglo-Jewish's family album. The date: July 20, 1858; the location: the House of Commons in London; the occasion: the seating of Baron Lionel de Rothschild, the first Jewish M.P. But the scene, although familiar, still retains its fascination. There he is, the duly elected member for the City of London, who had been refused admission to the Chamber twice before, now about to be formally accepted. His head is covered, he has a Bible (Old Testament only) in his hand, and a somewhat smug look on his face. Flanking him are his two sponsors: Lord John Russell (the senior Liberal politician in the Commons) and another City member) and Benjamin Disraeli (then Conservative leader of the House). On the government and opposition benches are arrayed many of the most talented parliamentarians of the mid-Victorian age. Over the entire scene presides Mr. Speaker, whose fascinatingly enigmatic expression seems designed deliberately to belittle the drama of the occasion.

M.C.N. Salbstein presents a virtually blow-by-blow account of the preliminaries which had made the occasion possible. Necessarily, the story is an intricate one. The period covered by this study witnessed 14 attempts to remove Anglo-Jewry's political disabilities. One bill was presented in each of the years 1830, 1833, 1834, 1836, 1847-8, 1849, 1851, 1853, 1856, and four further measures were tabled in 1857 and 1858. The first bill was rejected by the "unreformed" House of Commons; the next 12 passed the Commons but were rejected by the Lords; only the 14th, a compromise between leaders of the two Houses, proved acceptable. Even then, it turned out to be an unglamorous affair, more the result of political jobbery than of high-minded principles. It was also untidy. Further Resolutions (in 1860) were necessary to make permanent an elected Jewish member's right to forgo taking the Parliamentary oath "on the faith of a true Christian."

SALBSTEIN's treatment of his subject is chronological rather than thematic. He is not one of those historians who disdain narrative. Though he does provide analysis, he generally does so as he goes along, keeping us constantly aware of the ticking clock.

He begins with a somewhat eury and breathless depiction of Jewish history prior to and during the hiatus of Enlightenment and Emancipation (of which more later). Immediately thereafter, however, he narrows his focus to early 19th century Anglo-Jewry, and presents a detailed review of the community's legal disabilities at that time — disabilities which became all the more irksome once the vital Anglican principle of the British constitution had been breached with the grant of political emancipation to Protestant Dissenters in 1828, and (more significantly) to Roman Catholics in 1829. With the stage thus set, Salbstein confidently leads us by the hand through the thicket of subsequent political maneuver and ideological debate — in the Jewish community and in the church, in the press and in fiction, in parliament and within the cabinet. In so doing, he demonstrates a commendable ability for digesting a mass of material (much of it highly intricate legal matter) and relating it to a clearly defined set of arguments.

More important still, Salbstein sustains his interest in his *dramatis personae*. Indeed, not the least significant of his conclusions — and certainly it is best supported by his own evidence — is that Jewish Emancipation in Britain owed almost nothing to an "institutionalized Jewish lobby." Particularly slight was the influence of the Board of Deputies. Partly this



Richard F. Shephard and Vicki Gold Levi's "Live and Be Well: A Celebration of Yiddish Culture in America from the First Immigrants to the Second World War" (Ballantine, \$15.95) is not just another book on Jewish life. This richly evocative album encompasses playwrights, poets, gangsters, entertainers, newspapers, sweatshops, cafes, labour unions and delis. The authors observe that "Hester Street is no less sentimental than Plymouth Rock in the lives of many of us" and attempt to recapture the authentic flavour of the American Jewish experience with a "dash" here or a "lek on a shmek" there. A.B.

Rothschild's seat

THE EMANCIPATION OF THE JEWS IN BRITAIN: The Question of the Admission of the Jews to Parliament, 1822-1860 by M.C.N. Salbstein. London, Associated University Presses, 1982. No price stated.

Stuart A. Cohen

Salbstein's conclusion is clear and incontestable. Jewish Emancipation in Britain did not happen "inevitably" or easily. It was the result of an entire array of fortunate convergences, of close escapes, and of the careful, thoughtful and sometimes risky endeavour of many interests. The author may not have altered much that is fundamental in the traditional account (the outlines of the story are, after all, well-known). But he has clearly gone to considerable trouble to supply a far more detailed reconstruction of the various critical episodes in the tale than has been available hitherto. Particularly valuable, in this context, is the manner in which he manages to relate his own narrative to the contingent and complicated politics of the age. He describes the influence on Jewish Emancipation of periodic parliamentary crises, and the effect of that issue on the realignment of the traditional division between Old Tories and New Whigs in British political life.

More important still, Salbstein sustains his interest in his *dramatis personae*. Indeed, not the least significant of his conclusions — and certainly it is best supported by his own evidence — is that Jewish Emancipation in Britain owed almost nothing to an "institutionalized Jewish lobby." Particularly slight was the influence of the Board of Deputies. Partly this

was because of deep internal divisions within the body; more substantially, it was due to the half-heartedness of Sir Moses Montefiore (President of the Board after 1835 who, throughout this account, very much sways on his pedestal).

ULTIMATELY, SALBSTEIN shows, stouter hearts and more trenchant characters were called for. Amongst gentiles, Jewish emancipation was championed by such worthies as Peel, Gladstone, Bentinck and — perhaps too adamantly for his own immediate good — Disraeli. On the Jewish side, the removal of the last parliamentary disabilities was principally the work of Lionel Rothschild and — far more substantially — of David Salomons. The latter (who was far less shackled by propriety and good taste than Rothschild) had first won his spurs as a sharp-witted founder of the Westminster Bank, as temporary president of the Board of Deputies, as an alderman of the City. Subsequently, his higher personal ambitions became virtually indistinguishable from his crusading emancipationist goals. Unlike Rothschild, who in 1858 sedately withdrew from the Chamber when asked to do so, Salomons — in the same session — insisted on participating in three separate divisions on the question of whether he should be formally admitted to the House of Commons as the duly elected member for Greenwich.

Rothschild, as the first Jewish M.P., might have captured much of the glory; but it was Salomons who deserved more of the credit. But what, in the final analysis, was the deeper meaning of that scene depicted in the *Illustrated London News* in 1858? Did it signify, or generate, a major transformation of the Anglo-Jewish experience?

Salbstein does address himself to all of these questions (although to some more straightforwardly than others). To the present reviewer, however, his answers appear to be both forced and ambivalent. In some cases, it is a matter of tone. His evidence, for instance, does not seem to me fully to bear out the contention that the struggle (in terms of British politics) was "between doctrinal and undenominational components of national life" (p. 120).

ELSEWHERE, however, it is a matter of scope. Particularly is this so in Salbstein's enquiry (chap. 11) into the gentle image of the mid-19th century English Jew. Based almost entirely on the fiction and press of the period, it would appear to neglect the wide range of Sessional papers which Tod M. Endlemann put to such admirable use in his *The Jews of Georgian England, 1714-1830* (Ph.D., 1979). It also seems to miss an opportunity to discuss the climate which was to make possible the immigrant success stories of mid- and later Victorian Anglo-Jewish life.

Most disappointing of all, however, is the discussion of the Jewish understanding of Emancipation. To say that is not to deny the very adequate review in the book of the various pamphlets, addresses, sermons and letters of the more prominent members of the contemporary Anglo-Jewish community. It is, however, to call attention to the absence of a full discussion of the implications which this debate suggests, and of the cultural tensions by which it was generated.

The reader might like to have a more longitudinal view which could include (if possible) a study of the emotions which might have rumbled beneath the surface of the Anglo-Jewish Establishment — and which are here left subdued. He would certainly wish for a latitudinal comparison of the process of Enlightenment and Emancipation in Britain with that experienced by contemporary Jewish communities elsewhere (particularly in France and the German states). It is here that the slowness of the first chapter in the book is most unfortunate.

It is in this respect, too, that Salbstein's command of his sources seems uncharacteristically shaky. H.J. Zimmels' *Ashkenazim and Sephardim* (London, 1958) is certainly an important work; but it hardly deserves to be cited as the principal reference in almost every discussion of matters relating to the pre-Emancipation background of European Jewry (Chap. 4). One senses that it is inadequate both as a guide to the presumed links between the teachings of Rabbi Joseph Crohl and the Hatam Sofer and as an introduction to the ostensibly "Marrano" character of Benjamin Disraeli.

In sum, then, Salbstein has told us — clearly and accurately — how the Emancipation of the Jews in Britain came about. Precisely what that transition entailed, however (for Jews and gentiles alike), remains to be related.

Traveller

HAMIZRAH HABILTI MISHITANEH (The Immovable East) by Philip J. Baldensperger, Ministry of Defence Publishing House, 185 pp. No price stated.

Susan Hattis Rolef

THIS IS the second volume in the *Travels in Eretz Israel Library* edited by Rechavam Zeevi. *The Immovable East*, originally published in English in London in 1913, was written by the son of a missionary from Alsace Lorraine. Born in Palestine in 1856, Baldensperger's family were famous in Palestine for their bee keeping.

The book is composed of short stories: some autobiographical, some describing life among the Arabs in Palestine at the end of the 19th century, others presenting local tales as the author heard them during his travels around the country.

Unlike the first volume in this series — *The Rob Ray on the Jordan* — which is a real travel book describing the impressions of a total stranger to the region, here we have the impressions of one who got as close as any foreigner could possibly get to the daily lives of the local Arabs.

Though Baldensperger shows great empathy for the people in whose midst he grew up and spent much of his adult life, he makes no attempt to whitewash or to idealize them. Life in Palestine, before the "immovable east" was finally shaken into a process of change, was indeed full of oriental charm — but poverty, squalor, personal insecurity, corruption and prejudice were rampant.

The author tells of heroes, villains, simple folk, wise old men and animals of all sorts — the folklore of a people whose traditional wisdom helped them to survive for centuries but failed them in the final confrontation with the rapidly changing reality of their lives after 1918.

HEBREW LITERATURE of the pre-mandatory and mandatory period does include some examples of sympathetic writing on the traditional Arab way of life (e.g. Moshe Smilansky) but in general Zionism was too preoccupied with its own atmosphere, ideology, problems and momentum to be able to afford to observe the local scene with any real affection. Consequently, a book like this could only have been written by a man who had close first hand knowledge of the country but whose cultural and ideological roots were elsewhere.

Philip Baldensperger spent the latter part of his life in Europe. His deep religious faith manifests itself in endless quotations from Old and New Testaments. It is strange, however, that it is the Arabs of Palestine that he associates with biblical characters.

My favourite story from this book is one of a dog's life, told as if the dog himself was telling it — a dog who had lived among the Bedouins, in the big city, and finally in a village. This story conveys much of the atmosphere of the places described as well as the small details of everyday life. Dog lovers would argue that one can learn a great deal about a people from the way they treat their dogs!

David Curshik's translation into Hebrew is excellent, but I think that English readers would do better to read the original version.

ALL UNDER ONE ROOF
170 Ben Yehuda St., Tel Aviv — Tel. 03-235618, 223185
Serving New Olim Since 1971
NEW OLIM... ILAN makes it easy to buy!
Interest free credit • Special discounts for cash • Authorized agents of: Amcor, Tadiran, Electra, General Electric, Amara, etc. • Personal import via liaison offices in the principal capitals of Europe, North and South America • Showroom open Sun., Mon., Tues., Wed., Thurs. 9 a.m.-1 p.m. and 4 — 7 p.m. Closed on Fridays.

ELECTRO BAIT
72 Jaffa Rd., JERUSALEM, Tel. 233524
The oldest established shop for domestic electrical appliances
Tax free for returning residents and new immigrants.
Imported from the country of origin:
G.E. — Maytag — Sony — J.V.C. — Caloric
We market the products of all Israeli manufacturers:
Tadiran — Amcor — Electra — Shlora — Pilot —
Ranco — Telem — Matz — Rand
Also: Constructa — Crystal — Graetz — Hoover, and others
Courteous, personal service
Try us, and see for yourself